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ABSTRACT

The hearing was opened by Representative Pat Williams of Montana, who explained that the Subcommittee on Postsecondary Education of which he is chairman, has jurisdiction over the National Endowments for Arts and Humanities and the Institute of Museum Services (IMS), and that programs in these agencies account for the largest portion of federal funds that assist museums in the United States. The Subcommittee, which was especially interested in access to federal resources for rural and small museums, heard testimony from six Montana residents. Wes Hardin, director of the Historical Museum at Fort Missoula, pointed out that federal dollars spent in Montana are often used to leverage in funds from other sources and commented on two proposed IMS-funded projects that would benefit all of Montana's museums, most of which are small. Margaret C. Kingsland, executive director of the Montana Committee for the Humanities, presented observations on the work of the National Endowment for the Humanities and the efficacy of its museum-related programming, commented on conditions in rural states and their museums, and offered suggestions for improving services to museums. David E. Nelson, executive director of the Montana Arts Council, discussed some of Montana's funding programs for the arts and museums. Michael W. Hager, former director of the Museum of the Rockies, and Donna Forbes, director of the Yellowstone Art Center offered testimony on the funding of those two institutions. Bruce Ennis, president of the board of trustees of the Montana Historical Society, spoke of the importance of federal funds to that organization. Prepared statements, letters and other supplemental materials submitted by all of these witnesses are included. (JB)

ED312180

HEARING ON THE REAUTHORIZATION OF THE NATIONAL ENDOWMENTS FOR THE ARTS AND HUMANITIES AND THE INSTITUTE OF MUSEUM SERVICES

HEARING BEFORE THE SUBCOMMITTEE ON POSTSECONDARY EDUCATION OF THE COMMITTEE ON EDUCATION AND LABOR HOUSE OF REPRESENTATIVES ONE HUNDRED FIRST CONGRESS FIRST SESSION

HEARING HELD IN BOZEMAN, MT, APRIL 1, 1989

Serial No. 101-9

Printed for the use of the Committee on Education and Labor



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HEARING ON THE REAUTHORIZATION OF THE NATIONAL ENDOWMENTS FOR THE ARTS AND HUMANITIES AND THE INSTITUTE OF MUSEUM SERVICES

SATURDAY, APRIL 1, 1989

HOUSE OF REPRESENTATIVES,
SUBCOMMITTEE ON POSTSECONDARY EDUCATION,
COMMITTEE ON EDUCATION AND LABOR,
Bozeman, MT.

The subcommittee met, pursuant to call, at 1:00 p.m. in the Strand Student Union Building, Montana State University Campus, Bozeman, Montana, Hon. Pat Williams (chairman of the subcommittee) presiding.

Members present: Representatives Williams, Owens and Lowey.

Staff present: Rick Jerue, Ricardo Martinez, and Michael Lance.

Chairman WILLIAMS. Congresswoman Lowey has arrived and will be with us in just a moment. I do want to extend every opportunity, though, to be courteous to her, and so if I can get your patience for just another couple of minutes.

I know we have delayed beginning here by a half hour or so, but Nita Lowey has, as I said to some of your earlier, as did Congressman Owens, has flown out from New York. Congressman Owens was in one other hearing with us in Missoula, but this will be Mrs. Lowey's only hearing in Montana; so I don't want to begin without her.

[Whereupon, a short recess was taken.]

Chairman WILLIAMS. To your surprise, I am going to call this hearing to order. Thank you for being patient.

I want to welcome each of you this afternoon to the subcommittee on Postsecondary Education hearing on federal support for museums.

Here with me today are two of my colleagues on the subcommittee, Representative Lowey and Representative Owens.

Representative Lowey was formerly the Assistant Secretary of State for the State of New York before being elected to her first term in the Congress. She represents New York's 20th district.

Representative Owens chairs an important subcommittee, the Subcommittee on Select Education. He is a former state senator and a published author and lecturer on libraries. He first came to Congress in 1983 representing New York's 12th Congressional District; and for all you baseball fans, Ebbets Field is in Major's district.

(1)

And for you library fans, in all the history of America, we elected one librarian to the Congress of the United States, and that's Major Owens. We'll hold for applause.

I especially want to thank you, Nita, for traveling all the way out from the East Coast to be with us here today. You are very kind and generous to come out to the Big Sky for this first hearing on the reauthorization of the National Endowments and the Institute for Museum Services. I am very appreciative.

We have selected Montana and particularly Bozeman to hold this hearing because today is the opening, as you know, of the expanded and new Museum of the Rockies, which I hope, Nita, you will have an opportunity to explore.

This splendid museum represents and celebrates our rich natural and cultural heritage and is a museum of which all Americans and all Montanans can be proud.

Later today, we will hear from Michael Hager, the former museum director, who will testify about the importance of federal funds and the development of the museum.

We Montanans love museums. We are a state of 800,000 people living in 291 cities and towns and celebrating 175 museums. Our museums range from the very small community museums run entirely by volunteers to a few large professionally staffed ones. They are of all types.

We collect and show off dolls, and farm machinery, and old bones, and rocks, and people, dead and alive, customs and art, all kinds of art, from art found by the first inhabitants under the Big Sky to Charlie Russell to the wealth of contemporary artists who grace our landscapes today.

Our museums celebrate our national heritage—our mountains and plains. They celebrate our cultural heritage, the Native Americans, the homesteaders, the immigrants who built those railroads, not only in Livingston-Warren but across this land, and who first worked our mines.

So because I believe Montana is an especially appropriate place and the opening of the Museum of the Rockies an appropriate occasion, and because I am the chairman, we have come here today to hear a number of you who work in or on behalf of Montana's museums.

This subcommittee has jurisdiction over the Arts and Humanities Endowments and the Institute for Museum Services. Programs in these three agencies account for the largest portion of federal funds that assist our Nation's museums. In fact, these three agencies alone account for approximately 97 percent of all federal dollars awarded to museums.

In Fiscal Year 1986, the most recent year for which we have a total picture available, museums received a total of 48.8 million dollars from these agencies. That isn't a large appropriation as federal expenditures, but those funds leverage additional non-federal support far and above the federal investment, so they are very important dollars, indeed.

During this Congress, as you know, we will be writing legislation reauthorizing these agencies and their programs. In the last reauthorization, concluded in 1985, we focused on promoting greater access to federal resources for organizations that had traditionally

been under-represented, including those in rural areas and those representing minorities.

Although we do not yet have conclusive data, there is preliminary evidence to suggest that we are making progress now in those areas, and will want to look closely at this issue, particularly with respect to rural and small museums.

There also might be a question as to whether or not there is too great a dependency on the endowments instead of IMS as a source of museum support.

Today, we look forward to hearing from you about these and other issues of importance to America and Montana's museums. Your testimony will be useful for us as we try to determine how much progress has been made in achieving the goals of the last reauthorization, and it will help us now in this first hearing as we move toward a reauthorization that will take us into the next decade and beyond.

Let me turn now to my two colleagues for any opening comments they may have.

Major.

Mr. OWENS. I have no opening statement. I would just like to again thank my colleague Subcommittee Chairman Pat Williams, for inviting me here for my first opportunity to see Montana, and I certainly appreciate that opportunity.

We have had some magnificent weather in the two days I have been here. I have had a chance to witness an outstanding event in the opening of the Museum of the Rockies this morning.

In New York State, we have a great appreciation for the arts and for museums, and there has been a lot of public support over the years.

I was in the state legislature about 15 years ago when suddenly the governor and state legislature discovered that tourism was the second most important industry in the state, second most profitable industry in the State of New York, and the "I Love New York" campaign was born that year, where they combined with a vengeance the commercial forces with the museums and performing arts and libraries as one big package to help attract even more tourists to New York State.

Upstate New York has some vistas that are great, but for the beautiful lakes and mountains, they cannot match Montana, but they have some very beautiful things.

It is important to remember that the funds, when they combined them with an arts festival or some summer theater, always increased the number of visitors. That is a lesson that has been driven home to the father-decision-makers in New York State, and we certainly support having more people throughout the country understand that.

However, knowledge for knowledge's sake is a concern to many of us, and that never really—knowledge for knowledge's sake is always a benefit beyond that, a by-product. Usually in the case of the arts and museums and libraries, it is a positive by-product, and for that reason, what we are engaged in is quite important.

I would like to see some more of our Nation's resources devoted to do these kind of activities.

By coming out here, I hope that we extend and encourage and support those people out here who are fighting for that kind of cause, and the—I hate to use the word—the “liberals” on the East Coast whose long-time support of this kind of thing can serve the rest of America as an example of getting more support from the voters for public participation in these kinds of activities for the good of all Americans.

Thank you very much.

Chairman WILLIAMS. Nita, again, thank you very much for traveling out here to be with us for this one hearing. You are very generous, and we value your attendance.

Mrs. LOWEY. Thank you very much. I am sorry that I kept everyone waiting, but my plane literally landed about ten minutes ago—maybe 15—very close to it. I would have been here yesterday except that I had prior commitments in my own district and as a freshman, you must tend to those duties.

It was particularly important for me to come here. Number one, it is so magnificent. When I got off the plane and looked at the sun shining and the mountains, I realized that you are indeed fortunate to really be here not just for vacation, but to actually live here. So I am just delighted to have had the honor to be here.

Most importantly, I am happy to be here because my Chairman, Pat Williams, has been such a role model for me. He's been a mentor to me, and as a freshman, you really need people such as Congressman Williams in the Congress.

His dedication to education is clear to all of us, and I am looking forward to working with him on the Postsecondary Committee, on the Elementary and Secondary Committee, on the whole Committee on Education and Labor. As a former educator, he has so much to teach me; and that's one of the prime reasons why I am honored to be here and serve with him.

In Westchester County, museums are a very important part of our life. I don't know whether there are more higher educational institutions in any other district than Westchester County.

We also have a large number of corporations in Westchester County, and we are trying to focus on creating partnerships so that we can support museums, so the federal government can do its part and the private sector can do its part. Only by working together can we really invest adequate funds in museums.

As far as I am concerned, museums and the arts are the soul of our society. We have to convince everybody—liberals, conservatives—it doesn't matter what you are, we have to realize that only by investing in education and investing in our museums and investing in the arts can our society grow and thrive.

That is the message I try and get across. If we did not have great novels, if we didn't have strong museums how could our youngsters be educated properly and go forward into the future?

So I think it is very important for us to convince everybody, and that is why I am here, also—that this is not just a fringe benefit, that investing in museums is a basic part of a civilized society; that if we don't invest in museums, we cannot go forward into the 21st century as a strong society.

So I think the message that I would like to share with my constituents, and I know this is the message that Congressman Wil-

liams shares with the rest of the Congress, not only here in Montana, is that museums are an essential part of a civilized society. We have to work together to create partnerships between the public and private sectors so that our museums will thrive and our civilization will thrive, and we can be strong and intelligent and wise going into the 21st century.

So I am delighted to be here. I look forward to hearing your testimony which will demonstrate, I am sure, the importance of museums to life here in Montana, and I know it is equally as important as it is in Westchester County and in New York State as a whole and in the Nation.

So I thank you very much once again for giving me the opportunity to be here with you today.

Chairman WILLIAMS. Now you know why we waited. My thanks to both of you.

The three members of our first panel are Wes Hardin, Margaret Kingsland and Dave Nelson. Will you come forward to this table?

STATEMENT OF WES HARDIN, DIRECTOR OF THE HISTORICAL MUSEUM AT FORT MISSOULA, MONTANA

Mr. HARDIN. My name is Wes Hardin. I'm from Missoula where I am the Director of the Historical Museum at Fort Missoula. I am speaking also in my capacity as President of the Museums Association of Montana.

At first glance, Montana might seem to be a state that would have very few museums. With borders that extend 500 miles in one direction and 700 in another, Montana is the fourth largest state geographically in the union.

It also has a small population—less than a million people. Yet, in reality, museums in Montana have been established across the entire width and breadth of the state.

According to the survey that was mentioned earlier by the Montana Historical Society, there are about 175 organizations in Montana engaged in museum-related activities.

This number includes museums, historical organizations like historical societies, art centers and zoos, but of this number 65 are officially recognized by the American Association of State and Local History. For the purpose of this hearing, I will just refer to all of those organizations as "museums."

As Chairman Williams indicated, Montana museums range in size from the large multi-million dollar facility, such as the Museum of the Rockies here in Bozeman, to small galleries in people's homes, such as the House of a Thousand Dolls in Loma.

While the larger facilities have professionally trained staffs and are open year-round, a significant portion of Montana's museums are operated by volunteers on a seasonal basis.

If one had to provide a generalized description of the museums in Montana and say it in one word, that word would probably be "small." Compared with many other parts of the country, Montana's museums are also relatively new. Many have come into existence within the last 20 years, but those two factors indicate that Montana's museums have some unique needs and at the same

time, the adjectives of "small" and "new" do not mean that our museums are mediocre.

There are significant collections in many museums across the state, including the Russell paintings of both the C.M. Russell museum at Great Falls and the Montana Historical Society in Helena, to the remarkable fossil collections in the Museum of the Rockies here in Bozeman.

Important artifacts relating to the history of this region have been preserved and displayed for visitors in many museums across the state.

Dedicated staff members, both paid and not paid, have labored to research and create educational programs of great value to residents and visitors alike. In short, Montana's museums are significant and they are striving for excellence in their operations and programming.

This past week, volunteers at the Historical Museum at Fort Missoula called 21 museums across the state and asked for their attendance figures in 1988. This informal sampling revealed that nearly one million people sought out and attended museums in Montana last year, and that was just 21. We were not able to contact all of the over 170.

Some of these people were out-of-state visitors, of course, but Montana's residents visit and support our museums in overwhelming numbers.

It is clear that the citizens of Montana value and appreciate the efforts that are being made by the museums in this state.

Almost without exception, the museums in Montana began as grassroots efforts by local residents. Remember that the 1986 survey revealed that of 158 museums listed, that only 13 were owned by the federal government. The rest of the state's museums were found to be owned by, in order, private groups, county governments, state government and finally, by cities themselves. This illustrates just how important museums are to the people of Montana.

In fact, the state is unique in many ways because of the large number of museums that are owned and operated by county governments. Montana state law enables counties to levy a mill on property taxes for the purpose of supporting museums.

According to the Montana Association of Counties, about 10 percent of the 112 mills available to counties in the state is being used to fund museums. With a mill presently being worth \$113,000, this means the counties are spending over one and a quarter million dollars to support these cultural institutions.

The key word here is "support," because Montanans are fiercely loyal to their museums. In a time of declining revenue and calls in many circles for increased taxes and user fees, most Montana museums do not charge admission.

There are two basic reasons for this: One, Montanans are very proud of the fact that the institutions that are preserving the state's cultural heritage are readily accessible to the public, and they have reinforced this belief at the polls by their continued support of public-financed museums.

And two, the public recognizes that museums generate additional revenue for the communities in which they are located.

A recent study conducted on the financial contributions of museums in New Mexico helps illustrate this point. New Mexico, like Montana, is a large state geographically with a relatively small population. The survey revealed, however, that for every dollar spent in museum development, \$8,000 was generated in local economic activities.

If this formula is applied to Montana even on a conservative basis, it is clear to see that museums can and do make a significant contribution to the state's overall economy. So in a state the size of Montana, it is absolutely crucial that the museums work together.

Two professional organizations have been established: the Montana Art Gallery Directors Association, or MAGDA; and the Museums Association of Montana, or MAM. In purpose the two are very similar. Both seek to improve the professionalism of and improve the communication between the various museums in the state.

Both MAGDA and MAM publish newsletters on a regular basis to keep their members informed, and both conduct annual meetings which feature workshops, training seminars and presentations by authorities on topics of interest to Montana museums.

MAGDA also organizes traveling exhibits of high quality that are affordable enough for small museums to rent. By utilizing a program of block booking, MAGDA is able to make exhibits available to member museums at a very reasonable cost.

And for those galleries that are so small that they cannot afford to pay the full rental fees, MAGDA freely subsidizes at least 50 percent of the fee. In fact, the MAGDA program is so unique and has proven to be so successful, that it is being copied by other organizations in the region. So there is much to be proud of, but there is another side of the picture.

With less than a million people, a limited number of large corporations and a relatively small tax base to draw upon, the museums of Montana struggle with generating sufficient funds to cover all of their operations needs, let alone the costs of major capital improvements or staff development. Museums must rely on other sources and naturally have turned to the various programs available at the federal level.

Montana's museums have derived a great deal of benefit from the support they received from such agencies as the National Endowment for the Humanities, the National Endowment for the Arts and the Institute for Museum Services. The National Endowments' state-based affiliates—the Montana Arts Council and the Committee for the Humanities—also contribute significantly to the overall health and well-being of the museums in the state.

In terms of dollars, museums in Montana have received the following federal assistance between 1979 and 1988: about \$970,000 from IMS; about \$137,000 from NEA; and about \$493,000 from NEH, which total a million five hundred thousand.

Now granted, this amount over a period of nine years may not sound like a lot of money when compared with other parts of the country, but it's important to keep in mind that federal dollars spent in Montana are often used to leverage in funds from other sources.

A number of Montana museums have successfully used Challenge Grants from the NEA and NEH to raise funds for their sites.

Other institutions have been able to get individuals and businesses to match cash awards that they have received from federal grants. In short, federal funds go a long way in Montana.

Federal assistance enables institutions of all sizes to complete programs and projects that would otherwise be impossible. To help illustrate this, let me give you an example from the museum where I work.

The Historical Museum at Fort Missoula receives 90 percent of its funds from Missoula County. And while this support is steady and dependable, it is not sufficient to meet all the museum's needs in preserving and managing our collections.

We have turned to the federal government—specifically IMS—for help. Over the years, we have received two grants for general operating support.

We have also participated in the Museum Assessment Program, parts I and II. And this year we are in the process of completing a General Conservation Survey funded by IMS.

Each of those grants enabled our museum to move ahead on important projects which would have otherwise taken many years if funded out of our regular budgets.

Also, the boost in revenue we received from the IMS enabled us to complete the grant project without having to sacrifice any of our regular museum programs and operations in the process.

We have heard that there have been consistently poor showings by Montana in the annual competition for grant funds, and while it is true only a few museums in the state regularly submit proposals for program-type grants, such as those that are available from the NEH and NEA, a major reason for this is the fact that so many museums need to deal with very basic issues. Many museums need to improve their storage areas; they need acid-free packing materials; the assistance of a professional conservator or an educational coordinator.

Therefore, IMS, by providing general operating support, is more beneficial for many museums in Montana because of their current situation.

Also for most museums in Montana, the programs of IMS, NEH and NEA do not always address our needs. Preparing a proposal for IMS or NEH is a demanding job for a professionally-trained full-time staff member.

A great many museums in Montana have part-time staffs or rely on volunteers, so the task of grant preparation in this situation can easily become overwhelming, especially when coupled with operating the institution on a day-to-day basis.

In my view, the federal agencies that provide funding for museums need to review their current guidelines and consider developing new programs which are geared more specifically to the needs and realities of the small museum.

To help overcome some of these problems, and specifically those in applying for grants, both MAM and MAGDA are working on projects that will benefit several museums in the state.

For example, instead of every museum applying for an IMS Conservation Grant to survey its collection, MAM is in the process of developing a proposal requesting funds from IMS to enable a con-

servator to visit most, if not all, of the museums in the state over a two-year period.

A similar program which provided advisory service assistance to small museums was developed by the New York State Historical Association and was funded by IMS. MAM is looking closely at the New York State program as a model as we enter the process of developing our own.

We believe that organizations like MAM and MAGDA, by coordinating such a project, can be very helpful in facilitating the sharing of information and in encouraging greater professionalism. We would like to see more grant programs that foster and support this kind of networking among museums—especially small museums.

Training is another area that should be addressed. We would like to see IMS offer a training component that would provide grants for traveling educators who could conduct seminars in the latest museum techniques for small museums. Such a program could provide much needed technical expertise all across the state similar to the traveling conservator mentioned earlier.

In many ways, Montana's museums are in the same predicament that Alice was in the book *Through the Looking Glass*. She had to run as fast as she could just to stay in one place; and if she wanted to move forward, she had to run even faster.

The people who operate the museums in Montana are already running as fast as they can. Through their devotion and hard work, they have produced hundreds of excellent exhibitions and preserved thousands of artifacts for future generations to enjoy.

Museums in this state have been innovative and persistent in their efforts to secure in-kind and cash contributions for their operations from individuals, businesses, corporations and various granting agencies from across the country. And we are grateful for all the support we have received to date from the federal government. But like Alice in looking glass land, it is frustrating for us here in Montana to keep running and not feel like we are making any progress.

Our museums are small and our resources are more limited than those usually found in a more urban setting, but that does not mean that our museums are any less viable, or that their contribution is any less important than those in other parts of the country.

The citizens of Montana deserve to have museums that are high quality institutions. Montana already has a number of good museums, and with the continued assistance from the federal government, Montana will be able to add several great museums to the list.

This concludes my remarks. And again, I thank you for your attention and would be happy to answer any questions.

[The prepared statement of Wes Hardin follows:]

TESTIMONY BEFORE THE
 SUBCOMMITTEE ON POSTSECONDARY EDUCATION
 of
 Wes Hardin
 Director
 Historical Museum at Fort Missoula
 Missoula, Montana
 and
 President
 Museums Association of Montana
 * * *
 Montana State University
 Bozeman, Montana
 April 1, 1989

Mr. Chairman, and members of the subcommittee: my name is Wes Hardin. I am from Missoula, Montana where I am director of the Historical Museum at Fort Missoula. Today I am also speaking in my capacity as president of the Museums Association of Montana.

At first glance, Montana might seem to be a state with very few museums. With borders that extend 500 miles in one direction and 700 in the other, Montana is the fourth largest state geographically in the union. The state also has a relatively small population--less than 1 million people. Yet, in reality, museums in Montana have been established across the entire width and breadth of the state. According to a survey published by the Montana Historical Society in 1986, there are about 160 organizations in Montana that are engaged in museum-related activities. This number includes museums, historical organizations (like historical societies), art centers and zoos. Of this number, 65 are officially recognized by the American Association of State and Local History (AASLH). For the purposes of this hearing, I will refer to all of these organizations as "museums."

Our museums range in size from large multi-million dollar facilities, such as the Museum of the Rockies here in Bozeman, to small galleries in people's homes, such as the House of a Thousand Dolls in Loma. While the larger facilities have professionally-trained staffs and are open year-round, a significant portion of Montana's museums are operated by volunteers on a seasonal basis.

If one had to provide a generalized description of the museums in Montana in one word, that word would probably be "small." Compared with many other parts of the country, Montana's museums are also relatively new--many have come into existence within the last 20 years. These two factors indicate that Montana's museums have some unique needs. At the same time, the adjectives of "small" and "new" do not mean that our museums are mediocre.

There are significant collections in many museums across the state, from the well-known Russell paintings at both the C. M. Russell Museum in Great Falls and the Montana Historical Society in Helena, to the remarkable fossil collections at the Museum of the Rockies. Important artifacts relating to the history of this region have been preserved and displayed for visitors in many museums across the state. Dedicated staffmembers, both paid and non-paid, have labored to research and create educational programs of great value to residents and visitors alike. In short, Montana's museums are significant and they are striving for excellence in their operations and programming.

This past week, volunteers at the Historical Museum at Fort Missoula called 21 museums across the state and asked for their attendance figures for 1988. This informal sampling revealed that nearly one million people sought out and attended museums in Montana last year. Some of these people were out-of-state visitors, of course, but Montana's residents visit and support our museums in overwhelming numbers. It is clear that the citizens of Montana value and appreciate the efforts that are being made by the museums in this state.

Almost without exception, the museums in the state began as grass-roots efforts by local residents. The 1986 survey mentioned earlier revealed that of 158 museums listed, only 13 were owned by the federal government; the rest of the state's museums were found to be owned by (in order): private groups, county governments, state government and, finally, by cities themselves.

This illustrates just how important museums are to the people of Montana. In fact, the state is unique in many ways because of the large number of museums that are owned and operated by county governments. Montana state law enables counties to levy a permissive mill on property taxes for the purpose of supporting museums. According to the Montana Association of Counties (MACo), about 10% of the 112 mills available to counties in the state is being used to fund museums. With a mill presently being worth about \$113,000, this means that counties are spending over one-and-a-quarter million dollars to support these cultural institutions.

The key word here is "support" because Montanans are fiercely loyal to their museums. In a time of declining revenues and calls in many circles for increased taxes and user fees, most Montana museums do not charge admission. There are two basic reasons for this: (1) Montanans are very proud of the fact that the institutions that are preserving the state's cultural heritage are readily accessible to the public, and they have reinforced this belief at the polls by their continued support of

public-financed museums. And, (2) the public recognizes that museums generate additional revenue for the communities in which they are located. A recent study conducted on the financial contributions of museums in New Mexico helps illustrate this point. New Mexico, like Montana, is a large state geographically with a relatively small population. The survey revealed, however, that for every dollar spent in museum development, \$800 was generated in local economic activity. If this formula is applied to Montana, even on a conservative basis, it is clear to see that museums can and do make a significant contribution to the state's overall economy.

In a state the size of Montana, it is absolutely crucial that the museums in the state work together. Two professional organizations have been established: the Montana Art Gallery Directors Association (MAGDA), and the Museums Association of Montana (MAM). In purpose, the two are very similar: both seek to improve the professionalism of and improve the communication between the various museums in the state. Both MAGDA and MAM publish newsletters on a regular basis to keep their members informed, and both conduct annual meetings which feature workshops, training seminars and presentations by authorities on topics of interest to Montana museums. MAGDA also organizes travelling exhibitions of high quality that are affordable enough for small museums to rent. By utilizing a program of block booking, MAGDA is able to make exhibits available to member museums at a very reasonable cost. And for those galleries that are so small that they cannot afford to pay the full rental fees, MAGDA frequently subsidizes at least 50% of the fee. In fact, the MAGDA program is so unique and has proven to be so successful that it is being copied by other organizations in the region.

There is much to be proud of, but there is another side to this picture. With less than a million people, a limited number of large corporations, and a relatively small tax base to draw upon, the museums of Montana struggle to generate sufficient funds to cover all of their operations needs, let alone the costs of major capital improvements or staff development. Museums must rely on other sources, and naturally have turned to the various programs that are available on the federal level.

Montana's museums have derived a great deal of benefit from the support that they have received from such agencies as, the National Endowment for the Humanities (NEH), the National Endowment for the Arts (NEA), and the Institute of Museum Services (IMS). The national endowments' state-based affiliates--the Montana Arts Council (MAC) and the Montana Committee for the Humanities (MCH)--also contribute significantly to the overall health and well-being of the museums in the state. In terms of

dollars, museums in Montana have received the following federal assistance:

1979-1988	Received from IMS:	\$ 963,809
1984-1988	Received from NEA:	136,780
1980-1988	Received from NEH:	493,200

\$1,592,789

Granted, this amount--a million and a half dollars over a period of nine years--may not sound like a lot of money when compared with other parts of the country. But it is important to keep in mind that federal dollars spent in Montana are often used to leverage in funds from other sources. A number of Montana museums have successfully used Challenge Grants from the NEA and NEH to raise funds for their sites. Other institutions have been able to get individuals or businesses to match cash awards that they have received from federal grants. In short, federal funds go a long way in Montana.

Federal assistance enables institutions of all sizes to complete programs and projects that would otherwise be impossible. To help illustrate this, I would like to use the museum where I work as an example. The Historical Museum at Fort Missoula receives 90% of its funding from Missoula County, and, while this support is steady and dependable, it is not sufficient to meet all of the museum's needs in preserving and managing our collections. We have turned to the federal government--specifically, IMS--for help. Over the year, we have received two grants for general operating support from IMS. We also have participated in the Museum Assessment Program, parts one and two, and we are in the process of completing a general conservation survey funded by IMS. Each of these grants enabled our museum to move ahead on important projects which would have taken many years if funded out of our regular county budget. Also, the boost in revenue we received from the IMS enabled us to complete the grant project without having to sacrifice any of our regular museum programs and operations.

We have heard that there has been a consistently poor showing by Montana in the annual competition for grant funds. While it is true that only a few museums in the state regularly submit proposals for program-type grants, such as those that are available from the NEH and NEA, a major reason for this is the fact that so many museums need to deal with very basic issues. Many museums need to improve their storage areas; they need acid-free packing materials, the assistance of a professional conservator, or an educational coordinator. Therefore, IMS, by providing general operating support, is more beneficial for many of the museums in Montana in their current situation.

For most museums in Montana, the programs of IMS, NEH and NEA do not always address our needs. Preparing a proposal for IMS or NEH is demanding job for a professionally-trained full-time staffmember. A great many museums in Montana have part-time staffs or rely on volunteers. The task of grant preparation in this situation can easily become overwhelming, especially when coupled with operating the institution on a day-to-day basis. In my view, the federal agencies that provide funding for museums need to review their current guidelines and develop new programs which are geared more specifically to the needs and realities of the small museum.

To help overcome some of the problems with applying for grants that presently exist, both MAM and MAGDA are working on projects that will benefit several museums in the state. For example, instead of every museum applying for an IMS Conservation Grant to survey its collection, MAM is in the process of developing a proposal requesting funds from IMS to enable a conservator to visit most if not all of the museums in the state over a two-year period. A similar program, which provided advisory service assistance to small museums, was developed by the New York State Historical Association and was funded by IMS. MAM is looking closely at the New York State program as it develops a proposal of its own that addresses the particular needs of Montana's museums.

We believe that organizations like MAM and MAGDA, by coordinating such a project, can be very helpful in facilitating the sharing of information, and in encouraging greater professionalism. We would like to see more grant programs that foster and support this kind of networking among museums--especially small museums.

Training is another area that should be addressed. We would like to see IMS offer a training component that would provide grants for travelling educators who could conduct seminars in the latest museum techniques for small museums. Such a program could provide much needed technical expertise all across a state, similar to the travelling conservator mentioned earlier.

In many ways, Montana's museums are in the same predicament that Alice was in the book, Through the Looking Glass. She had to run as fast as she could just to stay in one place; and if she wanted to move forward, she had to run even faster. The people who operate the museums in Montana are already running as fast as they can. Through their devotion and hard work, they have produced hundreds of excellent exhibitions and preserved thousands of artifacts for future generations to enjoy. The museums in this state have been innovative and persistent in

their efforts to secure in-kind and cash contributions for their operations from individuals, businesses, corporations and various granting agencies from across the country. And we are grateful for all of the support that we have received to date from the federal government. But like Alice in looking glass land, it is frustrating for us here in Montana to keep running and not feel like we are making any progress.

Our museums are small and our resources are more limited than those that are usually found in a more urban setting. But that does not mean that our museums are any less viable, or their collections any less important than those of other parts of the country. The citizens of Montana deserve to have museums that are high-quality institutions. Montana already has a number of good museums, and with the continued assistance from the federal government, Montana will be able to add several great museums to the list.

Chairman WILLIAMS. Thank you very much.

Let's continue on with members of the panel, and then my colleagues and I may have questions of some or all of you.

Margaret, it is nice to see you here this afternoon.

STATEMENT OF MARGARET C. KINGSLAND, EXECUTIVE DIRECTOR OF THE MONTANA COMMITTEE FOR THE HUMANITIES

Mrs. KINGSLAND. Thank you very much, Mr. Chairman and distinguished Members of the subcommittee.

We are very delighted to see all of you out here under the Big Sky, and I know you have seen a lot of it getting out here and enjoyed some of the pleasures of the deregulated airlines and their odd schedules.

I can say that because I was stuck in Salt Lake City Thursday night and couldn't get into my office until late yesterday afternoon to get this testimony typed up and so unfortunately, I missed your earlier hearing.

My name is Margaret Kingsland, and I am the Executive Director of the State Humanities Council. I have served in that capacity since 1974, and sometimes I wonder what I'm going to do when I grow up.

And yet it seems continually interesting, because it is continually changing and evolving, and the work in serving the public and helping and assisting in its development and design of public humanities programming is continually challenging.

I also had the pleasure of serving as the Acting Director of the Federation of State Humanities Councils, which is a service organization composed of all of the 53 State Humanities Councils, and it is 53 because the Virgin Islands and the District of Columbia and Puerto Rico also have humanities councils.

So I have had a national overview of some of the achievements of these state councils and of the National Endowment for the Humanities, which is our primary funding source in particular to the community.

Today I would like to make three sets of observations, primarily concentrating on the work of the National Endowment for the Humanities and the efficacy of its museum-related programming; second, to comment about conditions in rural states such as Montana and its museums; and then to make some suggestions for strengthening and improving services to museums.

First of all, I would like to comment on the achievement of the three agencies which you are overseeing in respect to the museum community. I think that, as you know from having traveled outside this country, work that is going on in museums in America is in fact extremely important and leading the museum community in the world in terms of development of interpretive materials and programming—programming designed to make the collections accessible to the public and to use the institutions as learning centers which are sources of continued education and self-improvement for the adult out-of-school.

As you know all too well, our minds hunger for knowledge and information and when we finish our years in school, however many years those may be, the hunger doesn't stop, but museums

and libraries and institutions of those sorts in communities which serve the adult out-of-school public are vitally important sources for that kind of continuing education.

And the three federal agencies, the National Endowment for the Humanities, the Endowment for the Arts, and the Institute for Museum Services have had an enormous impact on the development of public programming serving that continued education role in those institutions and reaching the public in this way.

I can't say enough in praise of the efforts of those agencies to develop public programming, as well to encourage scholarship relevant to the use and interpretation of collections, both privately and museum collections by the public, and interpretative programs which can be distributed throughout the country from centralized sources, as well as from local sources.

Their support for research in the humanities and for creative activities in the arts and for outreach has been—it's hard to articulate how significant that has been by comparison to what is happening in other nations. It is a form of representation of our commitment to the continued education of citizens for a democracy, and we have been very fortunate to have this kind of work going on.

Numerous museum exhibits which have been supported by the National Endowment for the Humanities have resulted in interpretative materials which can be used outside of the primary generator of the material.

For example, I have a poster here on the front of this table to my left which is derived from a program called Wordsworth and the Age of English Romanticism which was founded by the National Endowment for the Humanities and which incorporated development of poster panel exhibits of 24 panels which could tour to sites which could not host the artifacts themselves, which would enable citizens in those remote parts of the country, including Montana, to enjoy some of the information that was derived from that particular exhibit.

And communities that you visited on your trip here today, Missoula and Bozeman, for example, have benefited from the use of that exhibit and diverse public programs have made use of those materials.

The State Humanities Councils have played a very significant role in the cultivation and distribution of materials by museums, and that form of continued education, what NEH Chairman Lynne Cheney has termed the parallel school, is exemplified by the work that, in conjunction with the State Humanities Council, has been carried out by those institutions.

Research which state councils have done has led to the development of exhibits, the development of catalogs, to the development of brochures and signs and audio-visual materials which are museum products which have a lasting value and long-term use, and so, in terms of so-called return for the buck's investment, even these kind of programs are a good idea.

And it is hard to show ideas, but is easy to use museum artifacts to illustrate ideas and serve as texts for discussions of ideas.

I would like to provide some examples of the Montana Committee for the Humanities support for museum programming, and

some of the information on the other panel which you see here is derived from programs that the State Humanities Council has supported.

The one right about in front of me was an exhibit on Crow ledger art which was organized by the Yellowstone Art Center, the director of which you will hear shortly, and involved an exhibit of drawings made by members of the Crow tribe on ledger books provided to them at the turn of the century.

They are very interesting and moving drawings of the tribe's experience over the previous few decades.

The State Humanities Council assisted with funds for interpretive materials and programming related to the exhibits so that museum goers who attended the museum's programs on certain days could converse with Native Americans scholars, members of the Crow tribe, anthropologists and others who were knowledgeable about the history of the tribe, about the figures represented in the drawings and could learn more about what those richly illustrated, lovingly detailed drawings meant to the tribe and mean to all of us.

The poster further over to my right—thank you very much, Rick—he is not quite Vanna, but he is doing a good job—this is an example of a Sioux star quilt, and this, the work for this exhibit was funded by the Montana Committee for the Humanities, which paid for a tribal member who is a Montana historian and four scholars from Montana State University and an anthropologist on the faculty at this institution to travel to this Sioux reservation and discuss with the wonderful artists out there the processes by which their designs were developed and the functions of the star quilts in the traditional ceremonial life of the tribe.

An exhibit then of star quilts made by Sioux people was gathered together, and it was mounted at the Western Heritage Center, a very small museum in Billings, Montana.

There are also slides and a slide tape program derived from that museum, so that is something which has ongoing value; and we appreciate the way Rick held it up so we could all enjoy it.

This is a poster derived from a project that the Museum of the Rockies, from which you will also be hearing later this afternoon, which that museum developed. The Montana Committee for the Humanities made a grant to the museum to help them catalog one of their collections of photographs by a well known western pioneer that was then gathered into an exhibit and interpretative materials about the pioneers in the west and the role of frontiers in the development of the west and development of tourism and in some instances, development of settlement into the west was carried out.

So those are examples of the kinds of programs funded by this State Humanities Council. They are typical of programs funded elsewhere in the country.

But I would like to put some of this information in a broader context and to tell you why, for example, it might be that 42 percent of the users of our packaged programs, which are materials derived from programs like these are museums, historical societies and libraries where it might be that there are 165 museums in historical societies across the land.

First let me point out that this humongous big tome—which you have to be Jane Fonda to display—is a centennial anthology funded in part by the Montana Committee for the Humanities, also had state funding from coal tax funds, from centennial funds and enormous in-kind contributions by the Montana Historical Society from which you will also be hearing later.

It is entitled, "The Last Best Place," and that is not accidental, because we Montanans think of our state as the last best place. This anthology contains the voices of many, many different Montanans, beginning with the creation and accountings of the tribes and continued through the voices of men and women explorers, settlers, homesteaders, miners, role people and visionaries of all kinds, but Montana's museums provide the illustrations for those stories. And in many cases, Montana's museums provided the manuscripts used in the anthology of Montana.

As Mr. Hardin indicated, it is an enormous state, the fourth largest state in the Nation. It is twice the size of the six new England states combined. New York, Pennsylvania, Delaware, Maryland plus Virginia barely if combined cover the same area as Montana.

Yet, as Mr. Hardin also indicated, or Congressman Williams indicated, we have only 800,000 people scattered across this landscape, so the population of Montana is roughly the size of Indianapolis.

You say, "Why would Indianapolis want 165 museums?" They wouldn't, but we do. We need them because the stories that we tell ourselves are important, and the way we illustrate those stories and remind yourself of what those stories are is important.

Let me mention to you some of the names on the face of Montana to develop this sense a little further. If you think of the names of the Blackfeet and the Sioux and the Crow and the Assiniboine and the Gros Ventre and the Chippewa and the Cree and the Salish and Kootenai and Little Shell's bands—think of the names of our mountain ranges, obviously the Rockies, but part of the Rockies incorporates the Mission Mountains, the Bitterroot Mountains, the Rattlesnake range, the Beartooths by Billings, the Bear Paws by Havre.

If you think of the names of our rivers: the Yellowstone, the Missouri, Clark's Fork of the Columbia, the Blackfoot and Musselshell, the Milk River and the Maria; and the names of our towns: Bozeman and Bridger and Miles City, and Lodge Grass and Cut Bank and Grass Range and Fort Peck and Great Falls, and Butte, you think again about how few people there are out here, but know and feel the way those names are radiant with human history.

You can understand how they evoke our response to this sense of heroic struggles of the people of the continent, of the original people making their last stands here in this corner of the continent, attempting to maintain their traditional ways of life, and also heroic struggles of the Euro-American immigrants seeking land, roots and homes, sometimes in flight from oppression of all kinds, sometimes themselves being the oppressors, of course, but these are people and places and names to which some of Montana's and certainly many of America's major myths about itself are attached.

There are people and places and names which infuse us therefore as Montanans with a sense of fascination and a compelling interest

in our history, and it is because of that that we have so many museums in this state.

They are the people's monuments to their own grandparents and great grandparents and ways of recalling their own stories, and they're also monuments to the difficult process of community building, and I have a letter illustrating this.

So you will be hearing shortly about the important and the enormously significant contributions of the major institutions in this state, but I want to focus now on the needs of those less influential, but far more numerous, museums and to read you a letter which I received one week ago from the Utica Historical Society, which is typical of the kinds of letters that come into the State Humanities Council and to others.

And it says, "Dear Sirs: The Utica Historical Society, a non-profit organization, has established a museum in a rural community. The museum features histories, pictures and artifacts of farming, ranching and mining in our areas since 1880. The museum has been open summers since 1972."

"Our problem in Utica is a village of 30 people and all museum labor is donated. The annual budget averages under \$1000. We need help in cataloging our artifacts and keeping the museum open from Memorial Day to Labor Day."

"The society would like to hire someone for the summer to do this. It is estimated it would take \$5,000 to cover the cost of supplies and labor. Do you have grant money available for a project such as this?"

It is very painful to have to write back and say, "I'm sorry. We don't have grant money to pay for a staff person for your museum. We do have grant money to pay for programs which you might host which then might be used to develop a group of donors and other sources of funds with which you could pay for the necessary operations of your museums." And this relates to a point which was developed earlier.

Many of the small museums, it seems to me, have four things in common: They need to make plans, and they need an adequate physical plant. They need to be able to develop programs and ones which will place their particular history in a wider context so that they can use what is local to understand what is common about the experience of that locality, what that locale has in common with a wider region, with other parts of the Nation, and other materials, indeed, in the world. And museums need people.

The activities of the Institute for Museum Services can help with the plans and with the physical plant. The activities of the National Endowment for the Humanities and National Endowment for the Arts and of their state council can help with the programs and perspectives which in turn draw the people.

But special initiatives within those federal agencies might more specifically address these small museums' needs for funds for cataloging, for indexing, for exhibit planning and design, for conservation and preservation activities, and for cooperative program planning and networking for funds to enable people to meet and to share ideas.

A program encouraging the enlisting of an itinerant resource person such as a cataloger or resource curator or archivist, only to

name a few, might stimulate support locally for programs and for fund raising and would be a very useful involvement of the programs.

NEH fellowships designed for museum professionals could be used in addition to the present fellowships available for academic humanists in doing development that the National Endowment for the Humanities could support.

Such time for museum professionals in the major institutions might perhaps be tied to the development of networkings or programming or services to the smaller institutions.

A special initiative for rural and reservation communities would be of great value to enable some of their members to travel to other collections to do research relating to their own interests.

For example, communities which are far from Helena might, if funds were available, be able to receive funds to travel to the historical society to develop supplemental materials about their region.

And programs involving networking and collaboration between schools and libraries in a community—and schools, libraries and museums are often the major humanities centers in communities—would be extremely useful to small towns and to the state as a whole, and Montanans are not unique in these needs.

It could be argued that federal funds should not be necessary for such small modest local endeavors, and yet the story of America is not a story only told by urban voices. It is the story in which voices from small towns are also important, and the diverse experience of people in small towns is important.

So that the stories told in the Beartooths and on the Yellowstone matter, I would argue, to the Nation as a whole, and funds from museums and their public programs encourage the development of an active learning community across the Nation, a community of more than passive consumers who are engaged in a critical assessment of ideas and artifacts of their own past so that they can also form a community to confidently look forward to and plan a better future.

Thank you very much for your time and for your time traveling here, as well as listening to us.

[The prepared statement of Margaret C. Kingsland follows:]

WRITTEN TESTIMONY
OF
MARGARET C. KINGSLAND
EXECUTIVE DIRECTOR OF THE MONTANA COMMITTEE FOR THE HUMANITIES

Mr. Chairman, distinguished members of the Subcommittee, I am pleased to have been asked to appear before you to discuss the vitally important work of the National Endowment for the Humanities, the National Endowment for the Arts, and the Institute of Museum Services with and for Montana museums.

My name is Margaret Kingsland, and since 1974 I have served as the Executive Director of the state humanities council in Montana. I have also had the pleasure of serving as the acting Director of the Federation of State Humanities Councils in 1985-86. In both these capacities it has been my privilege and pleasure to observe the growth and evolution of the programs and work of these small but vital federal agencies both in Montana, and across the nation. It has been especially gratifying to note the growth in appreciation and support for the public activities of those agencies.

Today I would like to make three sets of observations: First, about the National Endowment for the Humanities and the efficacy of its museum-related programs nation-wide; second, about conditions in rural states such as Montana, and in Montana's museums; and third, some suggestions for strengthening and improving services to museums. Before beginning, however, allow me to express our special appreciation of your interest and attention to these programs, and for the needs and interests of both rural and urban constituents.

Let me begin by commending to your attention the many achievements of the National Endowment for the Humanities, the National Endowment for the Arts, and the Institute of Museum Services with respect to the museum community, and to the huge numbers of the general public, as well as the scholarly community, which they serve. These agencies have provided numerous models of excellence in the humanities, the arts, and in museum services. Their support for basic research in the humanities, for creative activities of all kinds, and for services to the museum community has contributed significantly to the nation's achievements in scholarship, the arts, and in public awareness, use, and appreciation of those endeavors. Numerous museum exhibits supported by the NEH and NEA have provided models of inter-institutional and interdisciplinary cooperation which is healthy and stimulating for the cultural life of the nation. Some such exhibits, such as the "Wordsworth" program, incorporated "spin-offs" for local use, as well as travel to several different major sites. Poster panel exhibits derived from the "Wordsworth" project have been widely used and distributed by the state humanities councils, for example. Missoula, Bozeman, and other communities in Montana have made use of our copies of the

exhibit. Interpretive materials, including audio visual material and a guide for teachers were derived from this NEH-funded exhibit, and widely used in classroom and public humanities programs.

In addition to the development of major exhibits and materials, the importance of the "professionalization" of the handling and exhibition of museum collections, in large part due to the stimulation and accountability derived from the availability of federal funds for such activities cannot be overestimated. More systematic assessment of collections has been performed; more information about proper conservation practices has been applied; and many, many more public programs utilizing new means of interpreting collections have taken place. The state humanities councils, funded in part by the National Endowment for the Humanities, and supported also with local and/or state funds and contributions of all kinds, have been major contributors to the development of museum programming. The state councils have been leaders in what NEH Chairman Lynne Cheney has termed "the parallel school", and thousands of museums across the country have served as locales for continued education in history, literature, art theory, history and criticism, ethnic studies, anthropology, and other disciplines in the humanities which can be explored through carefully designed museum materials. The NEH and the state humanities councils have assisted museums by providing matching funds for research which has led to the development of exhibits, and to the development of interpretive material, including catalogues, brochures, signs, and audio-visual materials which deepen and enhance museum-goers' appreciation of the themes and subjects of museum exhibits. Across the nation, this sort of public outreach has led to increasing local support for museums and their activities. People who participate in the thousands of museum programs supported by the state councils, including conferences, workshops, training programs for docents or others, exhibits, interpretive materials, and reading and discussion programs, as well as programs for schools help to promote links between the public, the museums, the academic institutions, and other institutions, such as libraries, where thoughtful citizens are formed.

Allow me to provide some examples of the Montana Committee for the Humanities' support for museums in Montana. These examples are drawn from recent grants in the state. Later this month, the Missoula Museum of the Arts will stage the opening of an exhibit titled "The Living Tradition". It focuses on Native American clothing and artifacts, including contemporary developments and extensions of traditional materials, themes, and motifs. Closer to home here in Bozeman, the Museum of the Rockies has received a grant from the MCH to conduct necessary field research pertaining to the development of their exhibition on the furnishing and equipping of an 1889 homestead. In Helena, funds from the Montana Committee for the Humanities made it possible for a standing-room-only Helena audience of more than 125 people to enjoy a lecture and discussion of contemporary works in paper. Titled "Fiber-to-Paper-to-Art", it featured an art historian who is one of the nation's leading critics and interpreters of this medium. Last year Helena

also hosted a program on "The New Regionalism: Art in Out of the Way Places", with partial support from the MCH. In 1986-1988 21 out of 93 projects, or 21 percent of the Montana Committee for the Humanities grants were made to museums, historical societies, or libraries.

Montana's state humanities council, like many others, has also developed numerous packaged programs for use across the state. In the past year, 18 out of 38 speakers bureau presentations, 47 percent of the total, were hosted by museums or historical societies. This high percentage has held steady for the past three years. When other packaged programs are counted, 42% of the users were museums, historical societies, or libraries.

To understand why museums and historical societies have been such heavy users of the National Endowment for the Humanities' funds available from the state humanities council in Montana it's necessary to have a brief overview of our state. We think of it as "the last best place", and that's the title of the Centennial anthology of Montana writing which is a major contribution to the state's Centennial celebration. It is a major collection of the best writing and thinking about Montana, from the creation accounts of the tribes, through the work of contemporary poets and other writers. Its many voices together make up the complex weave of the story about Montana we tell ourselves. It contains the stories and voices of Indians, explorers, miners, farm women and men, teachers, artists, and visionaries of all kinds. Montana's museums provide the illustrations for these stories. In many cases, Montana museums provided the manuscripts used in the anthology.

Montana is the fourth largest state in the nation. It is more than twice the size of the six New England states combined. New York, Pennsylvania, Delaware, Maryland, and Virginia combined barely cover the same area as Montana. Montana has less than six people per square mile. Forty eight percent of its 820,000 people live in six major population centers. Montana has only 29 towns with populations of 2,500 or more, and only 14 towns with populations over 5,000. More than half of its 56 counties have populations of less than 10,000 people. Yet there are 175 museums in Montana.

To begin to understand this fact, we must think of the names on the face of Montana. Think, for example, of the names of its tribal groups: the Blackfeet, the Crow, the Sioux and Assiniboine, the Gros Ventre, the Salish and Kootenai, the Northern Cheyenne, the Chippewas, the Cree, and Little Shell's band of the Chippewa Cree. Think of the names of some of our mountain ranges: the Bitterroot, the Rattlesnake, the Missions, the Beartooths. Think of the names of our rivers: the Yellowstone, the Missouri, Clark's Fork of the Columbia, the Blackfoot, the Musselshell, the Milk, the Marias. Think of the names of Montana's towns: Bozeman, Bridger, Miles City, Lodge Grass, Cut Bank, Grass Range, Fort Peck, Great Falls, Butte. And then think again of how few of us there are in Montana: only about as many people as there are in Indianapolis, Indiana. But names like Montana's are radiant with human history. They evoke the heroic struggles of the native

peoples of the continent, making their last stands, in this corner of the country, attempting to maintain their traditional ways of life. They evoke the struggles, also of the Euro-American immigrants seeking land, a home, a place to root themselves. They evoke images of "cowboys and Indians" and "pioneers". They are people, places, and names to which some of America's primary myths about itself are attached. And they are people, places, and names which infuse Montanans with a fascination with their past, their history. It's because of names like these that Montana has 175 museums and historical societies.

Our museums are the people's monuments to their grandparents and great grandparents, and to that turning point in American history when the frontier disappeared, when the buffalo had all been slaughtered, and when the tribes had been nearly destroyed, and the different work of community building and of learning to co-exist, had to begin. You will shortly be hearing representatives of the state's most important and influential museums. They are the museums which serve the whole state, and the northern west, and are ones in which we Montanans take great and justifiable pride.

I wish to talk about the needs of the less influential but far more numerous museums. Permit me to read you a letter which I received last week (attached). Such small museums are often lovingly organized and cared for by local citizens groups and families of history "buffs" who study in intricate detail the settlements of their grand parents and great grandparents. They produce enormous volumes of information about the movements and fortunes of the counties and their non-Indian settlers. They collect miles of taped oral accounts, stories, and recollections from the old timers of their areas. And on the Reservations, tribal members, including tribal historians and cultural committees, work assiduously to collect and preserve information and artifacts pertaining to the history and identity of the tribes.

These small museums have four things in common: they all need plans, an adequate physical plant, programs and perspectives on their area's history, and people. The activities of the Institute for Museum Services can help with the plans and the physical plant; the activities of the NEH, NEA, and their state humanities councils and arts councils can help with the programs and perspectives, which in turn draw in more people. Special initiatives within these federal agencies which might more specifically address such museums' needs for funds for cataloguing, for indexing, for exhibit planning and design, for conservation and preservation activities, for cooperative program planning and networking, and for funds to enable people to meet and share ideas would be enormously helpful. A program encouraging the enlisting of itinerant research and resource people -- historians, curators, archivists, to name a few -- and one which would stimulate support for public scholarship in the humanities would be helpful. Perhaps NEH fellowships designed for museum professionals, in addition to the present fellowships for academic humanists, would be helpful. A special initiative for rural and Reservation communities could be of great value to

small organizations if it involved funds for travel and research in related collections housed elsewhere. Modest challenge grants for endowment development would, no doubt, be welcome. And certainly programs building on the collaborative possibilities with local schools and libraries should be welcomed.

It could be argued that federal funds shouldn't be necessary for such modest, local endeavors. But the story of America is not to be found in its urban centers and greatest institutions only. It is also found in tribal cultural centers, in museums and historical societies in the Beartooths, and on the Yellowstone. American speaks with many voices, and its many stories are the source of its richness, creativity, and democratic processes. Funds for museums and their public programs encourage the development of an active learning community, a community of more than passive consumers, whose enjoyment of the present is deepened by an informed understanding of the past, and who may form a community to confidently look toward and plan a better future.

April 1, 1989

MAR 24 1989

Utica, Montana
March 23, 1989

Montana Committee for the Humanities
P. O. Box 8036,
Hellgate Station
Missoula, Montana 59807

Dear Sirs:

The Utica Historical Society, a non-profit organization, has established a museum in a rural community. The museum features histories, pictures, and artifacts of farming, ranching, and mining in our area since 1880. The museum has been open summers since 1972.

Our problem is; Utica is a village of thirty people and all museum labor is donated. The annual budget averages under one thousand dollars, (\$100). We need help in cataloging our artifacts and keeping the museum open from Memorial Day to Labor Day.

The Society would like to hire someone for the summer to do this. It is estimated it would take five thousand dollars, (\$5000), to cover the cost of supplies and labor. Do you have grant money available for a project such as this?

Sincerely,

Barbara Twiford

Barbara Twiford
Utica Historical Society
box 29
Utica, Mont. 59452

Chairman WILLIAMS. Thank you, Margaret.

David, we are pleased you are here with us today and look forward to your testimony.

**STATEMENT OF DAVID E. NELSON, EXECUTIVE DIRECTOR,
MONTANA ARTS COUNCIL**

Mr. NELSON. Thank you, Mr. Chairman. I realize time is flying, and I know you have a tight schedule, so I will abbreviate this and trust that my written statement will be entered into the record.

I just have to welcome our distinguished guests from New York. The New York State Arts Council has been a remarkable operation. Mary Hays and Kitty Carlisle have been national leaders, and I can't say that for all of our major populated states, but those people in particular have been very sensitive to the issues of the rest of the country in the great New York tradition.

I would also like to recognize my Chair, Sue Talbot, who is the greatest Chair any state agency could be blessed with.

I would like to point out Pat Etchart, who is here. Pat serves as a museum trustee of the National Museum Trustees Association, which I think benefits the state quite a bit.

I am not going to repeat a lot of what has been said. I have also got some observations about Montana. Montana is not a wealthy state. It is a very modest economy which has not benefitted from a lot of economic growth we have seen in the rest of the country. Nonetheless the last 20 years have shown remarkable growth in the institution building in this state.

There are a number of reasons for this. Part of it is a sense that Montanans simply will these things into existence even though the resource base would not indicate we could afford them.

Another thing that has happened that is really quite wonderful is that Montana sometimes thinks of itself as a colony. In its early years, it was resourced based and still is. There was a lot of speculation that went on, and in fact, as you will find out later on, some of the people who made great wealth in Montana ended up undoing the major institutions in the east and in the west.

I think one of the reasons we are so successful with the operation of the Museum of the Rockies—and it is just miraculous; I am overpowered by that occurrence up there; what a beautiful structure—is because some of that money is coming back into Montana.

I think that there was a period of time when it was really kind of in the thing to do to make your money in Montana and spend it elsewhere, and now some of this money is coming back, and it is a very important time for that to occur.

Montana is also unique in that it is also a perfectly distributed state. We have no major population centers. Our major population centers are about a hundred thousand, and then as the population is distributed across the state, there is kind of a step-down process where the communities get a little smaller and smaller, and so we have found out other people are benefiting from that. A strong networking system is the most important thing that can occur.

From the very beginning of the Arts Council, which was brought into existence, by the way, by the National Endowment of the Arts, I will stand publicly anywhere and say that the National Endow-

ment of the Arts is the reason there is an Arts Council in Montana.

And the basic state agency grant which continued is the reason that we continue, and it is a small amount of money, but it is the cornerstone of why we have an Arts Council.

Nonetheless, our vision has always been that Montanans will help each other if you can connect them, and so what we have that is unique in Montana in the arts is that we have these community-based art centers that are distributed across the state. In almost any state I can identify in the west, those art centers have provided a payoff.

We find that though the numbers of artists, according to the census, that the number of artists that live in Montana are not unusually high, the quality of them is. For instance, Richard Andrews, the head of the NEA visual arts program, recently was here and said Montana on a per capita basis got more fellowships than any other state.

Charlotte Kotik, who is with the Brooklyn Museum, was surveying 14 western states, and she was interviewed and quite offhandedly said, out of the 14 states she said, "Especially in Montana, I don't know why, I saw such wonderful things there."

But I think we know a part of that answer, and part of the answer is because these little art centers that are professionally staffed and distributed across the state have provided access points for artists, kind of like a farm club for an artist. And if you've got some talent, and you are greeted and dealt with by professionals, and you get some exhibition experience and work your way up, you have a much better chance of getting the kind of exposure that you need.

And so we have continued to put our efforts in that type of operation—the infrastructure, the networking and the support of all art forms, not just the arts.

How has Montana responded to the issue of museums? Again, without a lot of resources, it takes some strategizing. Montana has a severance tax, and it was placed on our coal reserve, and there is a reason for it. I don't want to get into it, but it was based on a history of our resources in the state along with money.

But a small portion has been set aside for a cultural trust, and that cultural trust is about 5.5 million dollars. And every two years, in conjunction with the legislature, that money is distributed.

Out of that money, probably a half a million dollars, 750 thousand or so, has gone to museums and historic preservation projects. But the important thing is that 32 percent of its resources have gone to museums, and I think if you check the national level, that is a pretty high percentage of the Art Council's resources. About 28 percent or so has gone into museums, so we feel very strongly about that.

Another thing that we have done that I think is unique is that as we have set up an endowment program, we did a lot of studies and realized as we put our museums and institutions up against the national profiles, that they do really quite well, and there are certainly areas that they could probably do a little better. But in grants and things like that, there is kind of a national distribution.

But the one thing we found was that no endowments were in place. So we went to the legislature and convinced them that we should have our own mini Challenge Grant program in this state.

Basically what that is, is that, for instance, and now we're talking most institutions, and they are eligible to come in for a three-to-one match to establish an endowment for their operation, and we are pleased to say that probably by about 1993 or so we will have two and a half million dollars corpus out there that will be coming in to supporting our organizations.

Anyway, I just want to conclude by saying that we have a lot of unique elements here. One of the things that we would address vis-a-vis the support of the various organizations that we are talking about is a need for better exhibition support.

What has happened is even though we have struggled with those organizations, the cost of exhibitions has skyrocketed. In fact, there was an organization in the west called the Western Association of Art Museums that used to be just kind of a perfect service for us, but their demands were so great they went national, and their exhibits now we simply cannot afford. There is really nothing to fill the void, so there are things that can be done.

I can remember one time the National Endowment looked into the concept of putting a wonderful collection into a moving van, and it would be climate-controlled and encased in glass and protected. It turned out to cost so much, they abandoned it.

I can conceive of a wonderful project where maybe one or two pieces of art could be put in a mechanism that would protect it and control the climate control. Something like that would energize a small community to have a Rembrandt, even though it might not be the best Rembrandt, Miles City would draw people from miles around.

Sometimes we think in a great scale, or sometimes on 30 to 40, but in some cases, it might be just one. But the key to it here is support for more access to art. We do a good job of creating interest for our exhibits, and our artists whom we know more particularly in our memory need access to more art. There is no question about it.

There are many other things, I think. I congratulate this committee. A lot of work has been done to focus the issues of rural concerns, and the idea of this country having gone into a sort of Darwinism where the strong will survive and the weak will wither away is kind of an abomination.

I think, culturally, those of you who are involved simply have to demand that if you live in America, you should have some access to your cultural history and our treasures and our contemporary art, and with that, I will close.

Thank you very much.

[The prepared statement of David E. Nelson follows:]

COMMITTEE ON EDUCATION AND LABOR
SUBCOMMITTEE ON POSTSECONDARY EDUCATION

Mr. Chairman, members of the subcommittee, thank you for allowing me to testify this morning.

I'd like to begin by giving you a snapshot of Montana through the lens of an arts administrator. Montana, as you may know, is now celebrating its one hundredth year of statehood, and we certainly have much to celebrate: beautiful forests, awesome mountains, precious rivers and streams, abundant wildlife, endless prairies. But Montana's resource-based economy relies, as it always has, on those same renewable and non-renewable assets: timber, minerals, agriculture, recreation. And Montanans have not benefitted from recent economic expansions the way other states have. In fact Montana's economic picture, in the light of depressed prices for raw materials worldwide, successive years of drought, and declining population, can seem rather dim.

In spite of--or perhaps because of--such grim realities, arts and culture in the state can flourish: not by accident, but because Montanans insist. This state is one of the few in the West which allows counties a permissive mill levy specifically to support museums and visual arts centers. Montana also has dedicated part of its coal tax revenue to a Cultural Trust which supports museums, arts organizations, and other jewels of the state's culture. The trust has survived even in the midst of state budget crises. Montana administers its own farsighted challenge grant program to encourage arts and cultural endowments. And from the state to the local level, from public agencies to private organizations, Montanans have recognized the importance of tourism to the state's economy--and the importance of arts and cultural facilities such as museums to tourism. A decade ago, many private contributions to cultural facilities flowed predominantly out-of-state. Today, as Montanans recognize the legitimacy and even prestige of their own artists and museums, that current of contributions has reversed dramatically: not only do resident donors keep more of their dollars at home, but Montana--which often feels more like a colony than a state--is actually attracting sizeable donations from the outside world.

You heard the impressive statistic that Montana contains 175 museums. Of course, the proliferation of museums doesn't necessarily reflect quality. In fact, in urban contexts, a multiplicity of small, ineffectual, "attic" museums may actually inhibit quality by thinning the available resources. But Montana's geography and demographics distinguish it from urban states. Unlike urban states, where dense population can support great, independent, centralized cultural facilities such as museums, Montana's rural character demands facilities scaled to the areas they serve. And like other Western states, our widely distributed population demands widely dispersed facilities that cooperate and rely heavily on touring exhibits.

Why do Montana artists seem so prominent, so influential, not just here but nationally and internationally? Why did Richard Andrews, visual arts program director of the NEA, recently announce that Montana collects more artist fellowships per capita than any other state? Why did Charlotta Kotik, curator of contemporary art at the Brooklyn Museum of Art, tell the Wall Street Journal in 1985, "My main consideration, of course, is the quality of art.... Especially in Montana, I don't know why, but I saw such wonderful work there"?

The answer, I think, lies in the very dispersal that seems at first to disqualify Montana for success. I know of no other state in the West that boasts comparable numbers of community and regional visual art centers, some 22 across the state. Montana, in effect, cultivates its visual artists with a system of "farm club" museums/visual art centers much as a major league baseball team cultivates promising young athletes with its minor league franchises. Budding artists find Montana's network of visual art centers a receptive, fertile and rewarding forum where they can earn recognition and respect from professional staffs and loyal audiences. Here, far away from the distractions and the pressures of urban life, Montana's young artists discover each other, nourish each other and ignite imaginations.

Montana's unique network of visual art centers finds counterparts in statewide networks of dance, theatre, performing arts, and other presenters. All of them, forced by scant resources to seek efficiencies of scale, pool their resources to share expertise, block-book tours and generate their own exhibits of Montana artists. The Montana Art Gallery Directors Association, for instance, documented savings of \$31,000 last year alone through cooperative bookings and exhibits. Cultural facilities in Montana, like artists in Montana, depend on each other, reinforce each other, and realize in each other a synergy which creates culture greater than the sum of its parts.

Montana's "farm club" networks, however, confront increasingly difficult challenges. As the cost of traveling exhibitions increases, the variety and quality of those exhibitions which Montana can afford decreases. As the state's budget crisis worsens, as property values decline in the face of a property-tax freeze, more and more counties look to their permissive mill levies for relief.

In 1982, the Montana Arts Council's research forecast a pending financial crisis for the state's museums and other cultural facilities. By 1985 that forecast began to prove correct, as overall funding for those facilities fell short of overall expenses for the first time in decades. The crisis worsened: local government support of county art centers, for example, plunged approximately 14.5 percent between fiscal years 1986 and 1987, another 12.3 percent between fiscal years 1987 and 1988, and the Council projects an additional 15.4 percent decrease in fiscal year 1989 as the erosion in funding quickens. In 1987, 23 Montana counties funded local cultural institutions with more than \$1 million in mill-levy receipts; by 1989, those figures had fallen to 18 counties providing only \$550,000. Not surprisingly, 1988 saw

approximately one-third of the state's museum directors leave their jobs.

Montana's museums are particularly vulnerable to funding cuts. Unlike major institutions, which can access a variety of funding sources, rural museums must rely almost exclusively on local support. Similarly, rural cooperative associations must themselves rely on few funding sources. For example, when the Art Museum Association of America (formerly the Western Association of Art Museums) priced their exhibitions far beyond the budgets of Montana museums, the Western States Arts Federation had to intervene with its own program of exhibition support, \$1,000 grants to visual art centers which exhibit works by the Federation's fellowship winners. The Montana Art Gallery Directors Association, ineligible for NEA funding, receives its major grant support through the Montana Arts Council: more than \$128,000 directly from the Council since 1984, more than \$200,000 from the Council and Cultural Trust combined, more funds than any single museum during that period. In short, Montana's rural museums and the unique, few networks which serve them need more partners.

Montana and the Montana Arts Council devote major portions of their limited resources to museums. Since its inception in 1969, the Council has awarded \$504,327 in grants to museums, or 21 percent of its total grants (\$2,393,362). Since its creation by statute in 1982, the state's Cultural Trust has awarded \$1,172,906 in grants to museums, or 32 percent of its total grants (\$5,517,131). That combined support infused 62 Montana museums and historic preservation projects with \$2,277,233.

Specific Council programs, too, target Montana's museums. At the Council's urging, the state legislature established endowment grants which, by 1991, will total \$2.5 million, and six of the 20 organizations benefitting from those endowments will be museums. The Council's new special projects grants category, designed specifically for rural communities and featuring simplified application forms, is already benefitting rural facilities like the Wibaux County and Huntley Project museums. The Council's new S.O.S. program, which ties emergency grants to technical assistance, will administer first aid to museums with critical problems. Unique pilot projects such as the Council's Helena Non-Profit Investment Group will serve as models for rural museums and other organizations on how to pool their short-term cash and earn interest rates 1-2 percent higher than they could earn individually. Through underwriting assistance, the Council helps museums in small communities--which often constitute the only cultural facilities in their communities--to sponsor performing arts events. And the Council's Montana Folklife Program has contributed extensively to the Ninemile Primitive Skills Center and museum in Missoula.

In addition to its own specific programs, the Council addresses the needs of Montana's rural museums and the fundraising nightmares they face by vigorously promoting cultural tourism, marketing, group sales, non-profit incubators, and computer networking. The Council helped establish the Montana Community Foundation, which can manage non-profit

endowments and award direct grants to museums and other facilities, thereby becoming eligible for the NEA's expansion arts foundation funding. Yet neither the state nor the Montana Arts Council can supply what Montana's museums most desperately need: the kind of sizeable, dependable, practical exhibit subsidies that only the NEA can provide.

Thanks to encouragement from this Congressional subcommittee, the NEA has already made major strides in addressing the general needs of rural communities. This morning, thanks to your invitation, Montana's museums and other cultural facilities look to you for help in specific areas.

First, Montana's rural museums desperately need access to more original world-class art. It's not enough to create and tour works of Montana artists. Montanans need and deserve the stimulation of original, historic collections and cutting-edge contemporary work. Even a less-significant Rembrandt or Picasso that attracts little notice in larger institutions could electrify and energize rural communities through its sheer authenticity. Obviously, rural museums cannot afford or provide the kind of safeguards such masterpieces require. But insurance costs could be mitigated by a federal indemnity program such as the one created in 1975 to insure international exhibits. And years ago, the NEA explored the concept of encasing valuable collections in their own individual, protective, climate-controlled environments to make them more mobile. The NEA abandoned the idea as too unwieldy and expensive. Certainly it was--on the grand scale the NEA envisioned at the time. But if, instead of extensive collections designed to tour urban institutions, an exhibit consists of a single masterpiece in its one protective high-tech "envelope," then the concept becomes both practical and cost-effective, at least for rural museums.

Second, Montana's rural museums need the special support of the Institute of Museum Services. The IMS program already understands and responds to the needs of rural museums. For example, the IMS uses directors of small museums to review grant applications from other small museums. But Montana's rural museums need specially targeted funds from the IMS for operating support of emerging institutions. Too often, traditional grant processes penalize Montana's unique network of museums by favoring individual, independent, self-sufficient--in other words, urban--institutions. The IMS with expanded funding categories for associations like MAGDA could defray some of the costs of cooperative efforts like block-booking.

Third, Montana's museums would benefit from a program encouraging structured relationships with larger, wealthier museums. With grant incentives, a Montana museum might entice a mentor museum to share a variety of resources, from small exhibitions to staff training to video-disk access to major collections. For example, urban museums regularly publish excellent catalogs in conjunction with a major exhibit. For very little additional cost, those museums might print additional copies of such catalogs and distribute them to rural museums which could never host the exhibit itself. There are apparently

parallels for such mentor relationships in grants given by the National Science Foundation. Whatever the model, however, these and host of other exciting possibilities will materialize only when major institutions find it in their own interest to cooperate with rural colleagues.

Fourth and finally, Montana and other states with significant rural populations would benefit substantially from a salaried rural arts advocate within the NEA patterned on the Office of Special Constituencies specialist who currently provides technical assistance to the Endowment on disability issues. A rural arts advocate could consult and educate program directors, panels, and grant applicants. He or she could document and publicize exemplary rural arts projects. Most importantly, he or she could lobby effectively for increased grant funds targeting rural areas or rural arts activities.

Mr. Chairman, members of this subcommittee, I thank you for your attention.

Mr. David E. Nelson
Executive Director
Montana Arts Council
48 North Last Chance Gulch
New York Block
Helena, MT 59620

Chairman WILLIAMS. Thank you so much, each of you.

Let me ask a couple of questions, and then to my colleagues for any questions they may have.

Margaret, do you suggest any specific changes in the Endowment to the Humanities that might assist in the assistance which the Endowment provides to museums large and small?

Mrs. KINGSLAND. Yes. I think, Congressman, that an initiative on the part of the Endowment that would make fellowships available to museum professionals in the larger institutions of a state which would enable them to do the necessary research on those institutions' collections and would also perhaps involve some outreach to the smaller museums would be useful.

At present, the National Endowment to the Humanities, as you know, does give a number of different kinds of fellowships. They are ordinarily awarded to academics in the humanities who work in colleges and universities.

Yet a number of museum professionals are also extremely knowledgeable. The historians, anthropologists or other specialists in the humanities. They teach the public humanities, but that kind of a special initiative on the part of the Endowment, I think, would be very useful, particularly if tied to some outreach activity.

Chairman WILLIAMS. David, with regard to the Endowment for the Arts, do you see any specific changes that might result in better service from the endowments to our museums?

Mr. NELSON. Yes. I think that there is a number of things that the Endowment in the aggregate does an impressive job on, but you get into the specific areas. For instance, having served on a number of museum panels, I know there is a considerable bias against infrastructure supports that are in place. As I understand it, it gives all the money to the museum, and they are to spend it the best way they know how.

The fact is, they learned out here that something like the Montana Art Galleries Directors Association, simply has no place to go. It is a wonderful place to invest money to see that museums and other centers have access to art.

One of the things I think might be considered is an international advocate endowment for rural issues. You probably have seen in a special constituency they have a special advocate there, and basically they have a pool of money and as grants come in that concern that, that advocate goes into that panel or that area, chats with them and says, "If you put in a little money, I'll put in a little money, and some things will happen."

If a person like that could explain different special circumstances in such situations where somebody doesn't appear to be eligible. But, golly, that grant and that money would really make the difference.

Chairman WILLIAMS. Wes, I would ask the same question with regard to either the endowments or museum services. You made a couple of recommendations, but as an afterthought, do you want to either respond to what either of your colleagues have said or respond directly to the question?

Mr. HARDIN. I think I would agree with that assessment on the endowments as far as IM.S.

First of all, it is a wonderful program, and it is obviously providing service that the other two major endowments are not and that being the general operating support.

I think, too, what might be looked at is the same type of a possibility of having qualified affinity groups be able to get grants representing a number of museums.

As we mentioned, using the New York State—of course, there the New York Historical Association was the grantee. They got the grant, and they then administered it into six regionals, so could an organization like MAGDA or MAM get a grant? I think that would help.

As far as the special needs of small museums, I don't want to give the impression that the proposals need to be weakened or that the guidelines need to be completely dropped. I don't mean that.

I do mean if it is possible to look at that and see if there is a category that the small museums might be able to apply to better. Not to drop the standard so that anybody who calls themselves a museum can get a grant without a question, but that we are just careful to make sure that we are giving the broadest possible group access to the funding, and I guess the last thing is to increase the budget.

Chairman WILLIAMS. A considerable silence when you said that. You, as I understand it, you have been a reviewer of IMS in your review system?

Mr. HARDIN. That is correct.

Chairman WILLIAMS. As you recall, when we last revised all of these programs, we made an effort particularly in IMS to be sure that the peer review process was equitable. How did we do?

Mr. HARDIN. I think on the whole it is a very equitable system. I am very impressed with it.

It's frustrating because again, on the monetary issues, there is a lot of people in there who will say, "It is time to have the annual snipe hunt. I will submit an application to the IMS, but when you look at it anymore, it is an annual snipe hunt."

That is from people who desperately needed money that year, and it didn't come in because they didn't get the grant. But I think the positive aspect is the proposal itself is a very positive experience, because it forces you to look at your institution. Even if you don't get the money, you answer some hard questions about what are you doing. How do you care for your collections? What are your long-range plans?

It makes you really write it down and look at it and say, "My gosh, I am kind of weak in that area. We should improve this."

I think the process of getting the peer reviews is very helpful, so I think in my overall observations, the program does work.

I think the application is very clear. The guidelines are very clear. The main frustration people experience is that it is so popular and so highly competitive that you can sometimes apply several years in a row and not get the funds.

But I think that is not because there is something wrong with the system. It is just a problem with how many dollars are available and everybody needs that help.

I think that the best part about it, again, is that it is providing a service that is desperately needed, and as the figures show, almost

a million of our million five in money that came from the federal government was from IMS and for operational support. I think that that really says it all.

It is a program we desperately need in Montana. It's a program we desperately need all across the country, so we are very hopeful that it will continue to be a very thriving agency.

Chairman WILLIAMS. Mr. Owens?

Mr. OWENS. You were so thorough and did such a good job, as questions arose in my mind, you moved on and answered them.

Mr. HARDIN. Thank you.

Mr. OWENS. You answered them in many cases, however, just generally and I want to get more specific.

My basic point relates to the statement that you made a minute ago when you said of course last, but not least, is funding. You need more money.

We need to begin by getting more money into this process. The figure that you gave over a 10-year period was 1.5 million dollars, I think.

Mr. HARDIN. Yes.

Mr. OWENS. You indicated that it would not be there if the federal initiative were not there, and we are glad to have the federal initiative. But it is such a tiny amount of the money when you compare that to modern costs of doing anything, you know, and it is important to stop and consider the fact that a B-1 bomber costs 200, 250 million dollars; and a nuclear aircraft carrier costs 3.5 billion dollars; and a submarine between nine hundred million and a billion.

There was a time in this country when these costs for weapons systems would have been out of the question. You know, even though World War II involved a lot of modern technology, it didn't involve weapons of that kind. It was in the 1950s that people got together and military industrial complexes—and I don't want to get into the pros and cons of that, but they sold the Congress, the Administration and the American people on the idea that these high weapons costs were necessary.

We would not have dreamed of spending 3.5 billion dollars for any kind of aircraft carrier in World War II, but people close to the situation have made a quantum leap in making the American people understand that weapons systems are going to cost that much—nuclear complexity, et cetera.

I think we have to look at the investments that we are making here, the museums and libraries and cultural activities and decide to make, try to make the quantum leap and make the American people understand that these are investments.

You can say that much about weapon systems because they can't really—they protect all of us long term, but they cannot yield the kind of return that the Museum of the Rockies can yield immediately.

When I looked at that facility that opened this mornir I saw all those kids, I thought of what it will add in terms of joy, in terms of the life of the parents to have a place like this to take kids to.

I have three kids. I live near the Brooklyn Museum and the Botanical Garden, and when you are in the corner, you take them.

So it just adds longevity to their lives, not only on a knowledge basis, but over the years, many, many years. It costs only five million dollars. That is a lot of money, and I am sure for the people who raised the money, it was a lot. But it is a tiny amount compared to modern costs, so we need to begin to think in terms of making that leap, not all at once, maybe, but little by little.

Some of the things that you said, Ms. Kingsland, that could be done, I would like to see you cost them out in terms of what it would cost. You gave an impressive list of the kinds of things that could be done, and some of the costs of those may be too great, but let's see what it would cost.

When you talked about some of these things that were given up, you made a note of traveling exhibitions. The Brooklyn Museum, which people don't know is one of the largest and one of the most famous art museums in the world, they get traveling exhibits, mega million dollar treasures like the King Tut exhibit and Van Goghs, and they are very popular. And they travel only to big cities that can afford them.

I know it may be out of the question for some of those museums, but there must be the equivalent of that at some other level of traveling exhibitions that everybody would benefit from greatly.

You mentioned that you once thought of doing that, and it cost too much; but what was too much? I would like to know what was too much to be able to from a national level move to produce that kind of service which would benefit museums across the country.

Mr. NELSON. Part of—quarter, half a tank, I would imagine.

Mr. OWENS. That is not that much, and I know there is a deficit, and I am aware of that deficit, but let's step back and try to understand the messages being spoken in large quantities, that you can never balance it off if the needs of other activities are not stated clearly and forcefully, and the needs of education and the needs of cultural institutions need to be stated more forcefully and quantified.

What would you do with more money if you had it? I think you asked that question. Then you began to spell it out in your testimony. That is a question I hope you would answer in writing and submit it to us, understanding that it might go nowhere, but it certainly opens up opportunities for us to begin to talk more forcefully about the kinds of things that could be done.

It just happened that I heard the story on television of the young two-year-old that wandered from home, fell down a mineshaft. It was indicated in that that there was mineshafts all over the place. That wasn't Montana?

[Member of audience]: Colorado.

Mr. OWENS. I understand.

Well, you have some museums of mines, mine shafts, don't you? Mine shafts have always frightened and fascinated me. I have always wanted to go and see one.

[Member of audience]: Take him over there, Pat.

Mr. OWENS. There are numerous kinds of things that can be done and certainly would benefit us greatly and that would cost, relatively speaking, very small amounts of money, but I would like to know from you what you would do with more money if you had it.

You don't have to answer now, but quantify it in writing.

Mrs. LOWEY. I was particularly interested in that traveling museum also, and I just wonder if there is anything like that in this country, Mr. Nelson?

Mr. NELSON. The only thing that has existed for a good many years is a thing that is called "art train" out of Michigan, and that has endured—it has been expensive. It has not proliferated.

Many states will have a van that moves out, that type of thing, but I do think that we are a little shy of using the kind of technology we have that can make sure that something isn't at risk, but that can get out and among the country, and I think that there needs to be some financial incentive to do that.

I think a good conservative museum person wouldn't dare move their collection unless they were assured of its safety.

I think that those can be accomplished, and certainly if a man can live in space, we can certainly travel art around without risking it in undue ways. So, no, there are not great dreams that are in existence right now, but we can come up with some.

Mrs. LOWEY. I would like that, and one of the things I learned working in New York state for more than 12 years was you look and see what is in vogue and what the people want and develop your art theory according to what is wanted out there. I think about the President being the education President, and I think of Barbara Bush focusing on illiteracy.

Maybe if we can send some great exhibits around the country, this would tie in with their focus, so that it is something that could be done. And art, as we all agree, is an investment and an education for our youth, and if we can tie in some kind of traveling exhibit to the priorities of our President, perhaps we can get the funds. It is such a small amount.

Mr. Owens used the example here of those \$18 billion submarines and aircraft carrier groups. We have all got to be strong, but the government could do without one of those and think what \$18 billion would do for Montana and others across the nation.

So I am particularly interested in that proposal. Perhaps you can furnish us both with specifics and with a vision as to what the first traveling show would deal with. Perhaps you can tie it up with some historical moment that is coming up in the next year or two years or five years, however long it would be.

Ms. Kingsland, when you say, "What will I do when I grow up?", I couldn't help but think you never grow up, but you are grown up. Isn't it interesting when we are having fun and when we are enjoying what we are doing, sometimes we feel guilty, don't we, and we say, "I should be doing something more serious."

Well, I think the arts are serious and they give us joy and they give us happiness, but they are also a very basic part of our society and our culture. So if you feel child-like, may you never grow up, and I think it was worth just coming here to Montana to hear the testimony of all three of you.

Mr. Hardin, I was particularly interested in your testimony. When you talked about the kinds of new programs, that are geared more specifically to the needs and realities of the small museums, I wonder if there are any specifics that you can offer us that we can build upon?

What kinds of programs do you think would work for you that are not in existence right now?

Mr. HARDIN. I think partially, as I explained earlier, not trying to lower it so that every single museum gets an IMS grant regardless of what they would be using it for.

I think what would benefit a lot of the small museums in the state the opportunity to access information. I think a lot of what we are getting at is, we look at their statistics, and if we could do something like the New York State Historical Association did, where they said, "Let's try and reach more than just one museum with a conservator." Let's try to do the thing, as we mentioned, with traveling exhibits, with traveling education so that more of the expertise is getting around. I think that all of my colleagues would agree it is not working. That is the more important.

So if there is anything that could be done to encourage that, and if that included state affinity groups, for example, the Montana Historical Society every year has the Montana Historical Conference that brings everyone together.

The state-based agencies help support, and it is a chance for small museums, history buffs and academicians and other people to get together and talk about the state's history, and that is just with your example of something that has far-reaching consequences.

Those dollars go a long way, and if IMS could look, if there is something in their overall program, for example, a training component which doesn't really exist right now, that would be something that I could see would be addressing the needs in the small museum.

As a reviewer, I have also looked at proposals from very small museums that weren't really ready to submit. So I feel that another positive angle with the peer review is that peers generally will look at it and write back, "No, I am sorry. This is not what we had in mind. Why don't you ask if there is another museum you could consult with?"

We don't want to encourage the random proliferation of new museums because we realize resources everywhere, whether in New York or whether here, are limited. You can over-extend yourself very easily.

I got a call from a small community that wants to set up a centennial museum in a city in Montana that already has two museums. Their museum was going to deal with the history of that town specifically.

So the first recommendation was, "Have you consulted with these other two museums? Would it be possible to work with them in collaboration?"

I think a lot of people are doing that now, so we are not just saying, "Oh, great. It is a free country. Set up a museum. You got a building. Good luck to you. We will see you later," because there is also a feeling that you don't want people to fail, and we don't want a bad museum.

You don't want people to go in and it has not been dusted. There is nobody to talk to. The objects are appended to walls with nails and not properly conserved. All of us are concerned that the museums in the country, and especially in Montana, remain a high quality.

The IMS is doing the most that probably any of the three support groups are in providing that general operating support and also having very strict rules on who is qualified to apply. Is it possible to extend that support to an affinity group that would be able to help reach more museums or to make it possible for an organization like the Montana Historical Society to get the funding which it could then distribute on a wider basis?

The same with the endowments. If NEH or NEA had a component that one large organization under the state could receive and distribute, like the New York Historical Association, I think that would at this point be a basic recommendation.

Again, I don't have a dollar amount that we would need, but like—

Mrs. LOWEY. I imagine that would serve for assistance in grant writing, too.

Mr. HARDIN. Absolutely.

Mrs. LOWEY. It's such a major problem. We see this in New York, too, with all the organizations that exist, including small and even larger museums. Small non-profit groups everywhere complain that they spend all their time on paperwork and don't have the staff necessary to actually write that proposal to get the money. Instead of serving their constituency, they are spending all their time writing their proposal.

So perhaps that would help, too, if you can give us the numbers. I think that would be tremendously helpful.

Thank you very much.

Mr. HARDIN. Certainly.

Chairman WILLIAMS. Major?

Mr. OWENS. I just have one question I forgot to ask. If it takes too much time to answer, you can also submit it in writing.

On the discretionary grants, I have been studying the discretionary grants that go into New York City, and I have been very upset by the fact that areas that need them the most are the last ones to get them.

Those that need them the least have the knowledge, the staff, whatever it takes to get them. They have the grantsmanship, the grant expertise to apply for the grants and to get them, so that the rich get richer and the people who need them most don't get them.

In this area, would it be wise to consider some other way of handling—and I know discretionary funding is important because innovative programs, special programs, a number of things that you can do there, that create a cutting edge for whatever area you are working in—in this case in the arts or the humanities—would it be served just as well if there was some other system for all bona fide, certified contenders to distribute them another way, by lottery, for example? And those who won one year can't apply in a circle of three or five years?

Maybe in blocks to states, or a trust in one state wherein innovative programs in one area would be applicable to enough places in the country as a whole for something good to come out of this?

We have to come up with some other way because the present system, as I say, before us, isn't getting it done, and I think it is the case on every indication I have seen from the study.

So I am not so sure it is doing what it should be in the case of the arts, where the little guys that need it most and would benefit most have the wherewithal to make the applications.

Mr. HARDIN. My experience has been predominantly with IMS, so probably one of my colleagues could comment more on the Endowment.

With IMS there has been that kind of talk. Should we—what could we do against the snipe hunt remark that I mentioned, but I think that the positive aspects of the peer review are such that the good points are that every year it is a new round of competition or it is a new round of reviewers of those requests.

Mr. OWENS. Peer review is good for those who get the application in.

Mr. HARDIN. That is true, but it is also good for the people since it is a different reviewer. What is written and looks good one year to one peer, he might look at that and say, "It looks like they have already been getting the funds," and that isn't really the question.

I think rather than a lottery, which I think would be frustrating and so random, it would be hard to keep people interested in applying if it seems too random. I think personally I would be more in favor of having some sort of a limitation.

You can give the grant a couple of years in a row, and then you have to sit out for a year. Like serving on a board and you can serve for three years in a row and then have to sit off for a year, but being eligible to be back, and that would be a possibility.

I am sure other institutions and museums would have comments on that, too. It seems like something like that would prevent someone getting too dependent on—whether it is NEA, NEH or IMS. We all know of organizations that start getting grants and then it seems like it is just "My grant. I am going to get this no matter what."

I don't mean to imply that good work shouldn't be rewarded, but as I understand the purpose of the Endowments and IMS, it is not to reward only the ones that are best, but it is—but it is to give other people a chance to work our way up.

I think with Montana you have to remember that a large number of the institutions are developing institutions. We are not dealing with too many organizations in the state that are over 20 years old.

In our instance in Missoula, we need to get our collection catalogued. It is like having a library. If it is not catalogued—we have lots of books and I will refer to it as a library—a lot of books.

You can't get to them exactly. We know they are there. Trust us, but we can't put our finger on them and that is frustrating for the public.

Museums ideally should be like a good library. In fact, libraries were the beginning of museums if you go back in history, so you should be able to get a number on every object, know where it came from and where it is. That is a basic museum service that IMS can help provide, and I think the other agencies can, too.

Well, it shouldn't be that an organization that needs to get their collection catalogued can never ever break through that upper crust because the people who have already got their collections catalogued have already done that, so you, as IMS reviewers, think

they are doing everything right, so how can you not give them the grant for the sixth year in a row?

I think that is the one part of IMS that I would like someone to look into, but as far as the peer review, as far as the proposal, and what's contained in it, it is a very good tool, and as a reviewer, it is a very helpful type of a process, and I feel when I read the proposal I know enough information, if they have adequately filled it out, to give them a reasonable evaluation, and I haven't felt the same looking at some of the other guidelines.

So I think that IMS is very well-constructed on that line. I hope that answers your question.

Mr. OWENS. Thank you.

Chairman WILLIAMS. The discussion got around to funding, as it always does in any hearing, I think, in Congress. It has been an interesting decade with regard to funding; increases in spending for some programs, decreases in others; increases in taxes for some folks, decreases for others.

All the while, the deficit has been growing like no other time in history with the exception of a short period during World War II.

It has not been a particularly good decade for either of the Endowments. With regard to the Endowments for the Arts, we are just now with regard to appropriations back to where we were at the beginning of the decade, so we experienced cuts and yet the deficit grew.

With regard to the Endowment for the Humanities, we are not yet back, don't expect to be for another year or two to where we were at the beginning of the decade. And yet the deficit has grown.

We have unprecedented numbers of homeless families, families living on heating grates within the shadows of the United States Capitol dome, because we cut housing to the poor by 65 percent in this decade. And yet the deficit grew. And one could go on with that.

Let me summarize it by saying that if it is going to be different in the next decade, then there are going to have to be some changes that I am very sorry to say I don't see coming after six years on the House Budget Committee.

For example, let me tell you what we learned in our budget hearing held yesterday in Missoula. The definition of flexible freeze in the Bush budget came clear. Flexible freeze is this: \$10 billion additional are being asked for the Pentagon, and domestic spending, including the three programs we are talking about here today, are going to be cut by \$9 billion.

That sounds more like a flexible squeeze than freeze to me. And yet the deficit keeps growing. Maybe we are investing as a public in the wrong things during this decade.

Well, you three have been very helpful to us, and we are very, very appreciative of your counsel and the advice, and if you could put together some additional information as requested by my two colleagues and send it on to our subcommittee, we would appreciate it a great deal.

Now let me break for two or three minutes here while you rest.

[Recess]

Chairman WILLIAMS. We will ask the witnesses from the second panel to come to this table on my left rather than the other one, and, Donna, you are in the middle and, Bruce, you are on that end.

I appreciate the three of you responding to our call to be witnesses at this panel.

Michael Hager, we say not without some sadness, is the former Director of the Museum of the Rockies. I benefit some, I suppose, in that, because Michael has moved closer to Washington, D.C. with the Virginia Museum of Natural History—where did you tell me—Martinsville, Virginia?

Michael, why don't we begin with you? We are delighted you are back with us and look forward to your testimony.

STATEMENT OF MICHAEL W. HAGER, FORMER DIRECTOR OF THE MUSEUM OF THE ROCKIES

Mr. HAGER. Mr. Chairman, Congressman Owens, Congresswoman Lowey, the new Museum of the Rockies was dedicated this morning, and with it programs, facilities and cultural and educational opportunities not offered here in Montana before.

It is a regional museum of international reputation, but it has not always been so. Just 10 short years ago, it was essentially a local museum with plans to serve the region but with few resources available to it.

The development of the Museum of the Rockies, I believe, provides an excellent case study with regard to the role of federal support in the development of that museum.

In 1978, the Museum of the Rockies had an annual budget of \$89,500, three staff members—myself as director, a secretary and a carpenter—and it served about 10,000 visitors a year.

It was located in a new 32,000-square-foot building which had been built with private funds, and it had come from a Quonset hut in a barn to reach those new facilities. The museum had tremendous potential, but we simply could not raise our sights because of pressing financial matters.

Collections are the core of a museum, and without proper storage, professional knowledge and professional care, a museum cannot hope to become a professional organization. Yet it is difficult to raise private support for collections, care and maintenance.

We received our first Institute of Museum Services General Operational Support Grant of \$8,000 in 1978 to hire our first museum registrar and begin a 10-year process of collections improvements that today would be the envy of most museums.

In fact, the Museum of the Rockies has received \$148,00 in general operational support and \$21,000 in conservation grants, and all of it has gone to where it was needed most.

That kind of unrestricted support has allowed us to pursue our long-term goals and objectives in a planned, balanced and methodical manner. With the professional care of collections, as well as an active exhibition program, came accreditation by the American Association of Museums, and we were poised for a major expansion in facilities and programs.

Again, let me stress that it was just 10 short years ago that we had a very small budget. We were the small museum that you were talking about.

Planning for a major expansion was made possible by a state coal tax grant of \$110,000 for cultural and aesthetic projects. We dared to dream big and, in so doing, captured the imagination and support of individuals, foundations and corporations.

A National Endowment for the Humanities Challenge Grant was an extremely important part of our early capital fundraising for facility expansion. We were turned down in our first request, and we should have been because we were not properly prepared. We were over-ambitious, and I think we probably would not have met the challenge in that first round of applications.

NEH and MCH staff worked with using the preparation of our next proposal, and we were successful in obtaining a \$300,000 Challenge Grant as well as raising the \$900,000 match.

During the same period of time, we received several MCH grants—that is Montana Committee for the Humanities—grants for highly-visible public programs which helped to generate excitement and genuine support for future programs.

NEH support over the past 10 years has totalled \$369,000, and it has been used mostly for public programs and program endowment.

In 1982, our program of paleontological research was given a tremendous boost with the dinosaur work of Jack Horner and a MONTS grant of \$15,000. MONTS—Montanans on a New Track for Science—is a joint National Science Foundation and State of Montana program of support for promising research projects.

That results of that grant were wildly successful, and three additional Science Foundation grants brings the total NSF support over the past seven years to \$358,000.

In addition to the federal agencies already mentioned, this museum has received \$34,000 from Title I higher education grants—that was the early program Title I—and \$19,000 in Bureau of Land Management contracts for basically historical archaeological work.

The State of Montana has also helped with coal tax support, state historical preservation, office support and centennial project support. We have not received NEA support primarily because the facility and the programs of the past were not appropriate.

However, with the new facility, and new interests and programs of art exhibition and education, we will soon seek NEA support and believe we will be competitive.

To summarize then, over the past 10 years, the Museum of the Rockies has received \$1.2 million in federal project and grant support, and \$148,000 in state project support as well as annual operational support of approximately \$200,000 per year through Montana State University.

IMS funding has been applied to collections care and management, NEH to programs and endowment, and National Science Foundation support to research. Federal and state support has allowed us to take care of basic needs, such as collections care, research and educational programs, and to create the excitement necessary to attract private support.

Over the past five years, we have raised \$7.2 million for the new facility, and we have raised approximately two-thirds of our annual operational expenses through earned income such as membership, donations, programs, fees and so on. We believe that the mix of federal, state and private support is healthy and responsible.

I would like to address my comments now to the administration of these federal programs. All of the programs are different in philosophy as well as administration and application procedure.

Based on our experience, all are managed well, and we have experienced absolutely no difficulty with any of them, even though we have not always been successful in competition with others.

We believe the differences in philosophy and administration of the programs are justified and have evolved to fit the need rather well.

I have been involved directly with the Institute for Museum Services General Operational Support program for six years—four years as field reviewer and two years on the GOS Review Committee. With regard to that program, I would like to voice the following concerns.

General Operational Support provides the best kind of support to all museums, large and small. However, more funding is needed for the program because too many qualified museums are not currently funded.

I would like to diverge from my written comments here for a minute to talk about small museums because it has come up and because they are very important to all of us. I would like to say that there have been some comments made earlier and I just—I am afraid that the perception is wrong and I would like to clarify, if I might.

First of all, there is already in existence an IMS professional services program that was just funded this year for organizations like the Montana Art Gallery Directors Association, and other associations, but it has a very small amount of funding. So the program—that program does not exist.

I would also like to point out that we were a small museum when we started receiving IMS funding, and small museums applying for IMS grants are judged by fellow museum people in small museums of a similar discipline.

The Metropolitan Museum does not review the grants for the Museum of the Rockies and organizations of similar size and similar discipline, and there are four reviews, and in the case of problem reviews, there is a fifth one by the Grants Review Committee.

So I would like to point out that I think that IMS works exceptionally well with regard to the evaluation of grant proposals.

I would agree with other members of the panel that there is not enough money in that program, and sitting on the Grants Review Committee, it breaks my heart when I go down the list of museums that have made the cutoff, that have been judged, the scores ranked, the priorities given, and look at the cutoff because the cutoff is absolutely arbitrary.

It is—the cutoff is where the funding runs out. And there are many extremely qualified museums, large and small, that do not receive funding because there isn't enough money available.

I would like to suggest that perhaps a small museum program be considered as a separate program and a separately-funded program of General Operational Support because it would, in fact, then meet the needs of the small museums.

New guidelines could be written, simpler forms used, and then the whole pie, as it were, of IMS would be larger and would then serve all of the museums, large and small.

I have diverged from my written testimony again. Let me say that the basic problem I see in the Institute of Museum Services, is that the funding is so small and the needs so great that many are not funded.

There has been some pressure to change the General Operational Support review procedure to a panel review like NEH or NSF. Given the expense of the process and the small budget of IMS, I would recommend against that method, and in fact having been involved in the process, the field review process and the GOS Review Committee, I believe applicants to the General Operational Support program are given the fairest possible review, regardless of expense.

The reauthorization language—as I understand, we are not primarily talking about funding today. We are primarily talking about reauthorization—could be clarified, I think, on the IMS by removing the words “funding to museums” and leaving the words “for museum services” in Section 965[a], sentence two, so that future training programs could be added to the mission of the Institute of Museum Services—future training programs for universities, individuals or organizations, but the current language, I think, is restrictive in that regard.

I would not like to see new programs added to the Institute of Museum Services that would dilute the already burdened General Operational Support fund, but there are new programs that could be added that would serve the museum community very well, such as museum training programs, and those are primarily offered by universities and by museum service organizations.

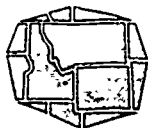
Let me summarize then. Because of the total program of support from a variety of sources, we have dedicated today a new \$9.5 million, 97,000-square-foot facility that will serve hundreds of thousands of people in the Northern Rockies and literally reach out to millions throughout the world.

Federal funding for museum general operational support, research, education, exhibitions and programs has been a major factor in our success to reach people in a very significant way.

Thank you for your continued interest and support. I look forward to working with you on this most worthwhile program.

Chairman WILLIAMS. Thank you, Mick.

[The prepared statement of Michael Hager follows:]



MUSEUM OF THE ROCKIES

April 1, 1989

The Honorable Pat Williams, Chairman
Committee on Education and Labor
Sub-Committee on Post-Secondary Education
U.S. House of Representatives
116 House Office Building
Washington, D.C. 20515

Mr. Chairman:

The new Museum of the Rockies was dedicated this morning and with it programs, facilities, and cultural and educational opportunities not offered here before. It is a regional museum of international reputation but it has not always been so. Just ten short years ago, it was essentially a local museum with plans to serve the region but few resources available to it. The development of the Museum of the Rockies provides an excellent "case study" with regard to the role federal support has played in that development.

In 1978, the Museum of the Rockies had an annual budget of \$89,500, three staff members (Director, secretary, and carpenter), and it served about 10,000 visitors a year. It was located in a new 32,000 square foot building which had been built with private funds. The Museum had tremendous potential, but we simply could not "raise our sights" because of pressing financial matters.

Collections are the core of a museum and without proper storage, professional knowledge, and professional care, a museum cannot hope to reach recognizable professional standards. And yet, it's difficult to raise private support for collections care and maintenance. We received our first Institute of Museum Services General Operational Support Grant of \$8,000 in 1978 to hire our first museum registrar and begin a 10-year process of collections improvements that today would be the envy of most museums. In fact, the Museum of the Rockies

montana state university bozeman, mont. 59717 phn 406 994 2251

has received \$348,861 in General Operational Support and \$21,998 in Conservation grants and all of it has gone where it was needed most. That kind of unrestricted support has allowed us to pursue our long-term goals and objectives in a planned, balanced, and methodical manner. With the professional care of collections, as well as an active exhibition program, came accreditation by the American Association of Museums and we were poised for a major expansion in facilities and programs.

Planning for a major expansion was made possible by a state coal tax grant of \$110,000 for Cultural and Aesthetic Projects. We "dared to dream big" and, in so doing, captured the imagination and support of individuals, foundations, and corporations. A National Endowment For The Humanities Challenge Grant was an extremely important part of our early capital fund raising for facility expansion. We were turned down in our first request and, we should have been because we were overly ambitious and were not well enough prepared to take on the Challenge. NEH and MCH staff worked with us on the preparation of our next proposal and were successful in obtaining a \$300,000 Challenge Grant as well as raising the \$900,000 match. During the same period of time, we received several MCH grants for highly visible public programs which helped to generate excitement and genuine support for future programs. NEH support over the past ten years has totaled \$369,144 and it has been used mostly for public programs and program endowment.

In 1982, our program of paleontological research was given a tremendous boost with the dinosaur work of Jack Horner and a MONTS Grant of \$15,000. MONTS (Montanans on a New Track for Science) is a joint National Science Foundation/State of Montana program of support for promising research projects. The results of that grant were wildly successful and three additional National Science Foundation Grants brings the total NSF support over the past seven years to \$358,000.

In addition to the Federal Agencies already mentioned, this museum has received \$34,428 from Title I, Higher Education Act grants and \$12,580 in Bureau of Land Management contracts. The State of Montana has also helped with Coal Tax project support. State Historical Preservation

Office support, and Centennial Project support. We have not received NEA support primarily because the facility and programs of the past were not appropriate. However, with the new facility, and new interests and programs of art exhibition and education, we will soon seek NEA support and believe we will be competitive.

To summarize, over the past ten years, the Museum of the Rockies has received \$1.2 million in Federal Project and Grant Support and \$148,618 in state project support, as well as annual operational support of approximately \$200,000 per year through Montana State University. MS funding has been applied to collections care and education, NEH to programs and endowment, and NSF to research. Federal and state support has allowed us to take care of basic needs - collections care, research, and educational programs and to create the excitement necessary to attract private support. Over the past five years, we have raised \$7.2 million for the new facility and we have raised approximately two-thirds of our annual operational expenses through earned income, membership, and donations. We believe that the mix of state, federal, and private support is healthy and responsible.

I'd like to address my comments now to the administration of these Federal programs. All of the programs are different in philosophy as well as administration and application procedure. Based on our experience, all are managed well and we have experienced absolutely no difficulty with any of them even though we have not always been successful in competition with others. We believe the differences in the philosophy and administration of the programs are justified and have evolved to fit the need rather well.

I have been involved directly with the IMS-GOS program for six years - four years as a field reviewer and two years on the GOS Review Committee. With regard to that program, I would like to voice the following concerns:

- 1) General Operational Support provides the best possible kind of support to all museums, large and small. However, more

funding is needed for the program because too many qualified museums are not currently funded.

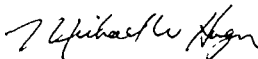
2) There has been some pressure to change the GOS review procedure to a panel review like NEH or NSF. Given the expense of the process and the small budget of IMS, I would recommend against that method and, in fact, having been involved in the process of field review and the GOS Review Committee, I believe applicants to GOS are given the fairest possible review regardless of expense.

3) The reauthorization language could be clarified by removing the wording "funding to Museums" and leaving "for museum services" so that future training programs for universities, individuals, or organizations could be implemented. The current language is restrictive. (Sec. 965(a), sentence 2)

Because of the total program of support from a variety of sources we have dedicated today a new \$9.5 million, 97,000 sq. ft. facility that will serve hundreds of thousands of people in the Northern Rockies and literally reach out to millions throughout the world. Federal funding for museum general operational support, research, education, exhibitions, and programs has been a major factor in our success to reach people in a very significant way.

Thank you for your continued interest and support.

Sincerely,



Michael W. Hager

MUSEUM OF THE ROCKIES
Grants Received

Institute for Museum Services

\$9,000 1977-1978

Funds used to hire first full time Registrar

Title I - Higher Education Act

\$14,420 6/79 - 5/81

"Educational Opportunity" - Funds were used to conduct workshops on preservation of local history in small communities in Eastern Montana and to fund classes at the Museum on the geology, archaeology and history of our region.

Institute for Museum Services

\$35,000 10/80 - 7/81

General operational support used to hire additional staff, purchase equipment and to provide needed care and conservation of photograph collections.

State of Montana Coal Tax Funds for Cultural and Aesthetic Projects

\$110,000 7/81 - 6/83

"Museum of the Rockies Proposed Expansion." Funds were used for initial planning of new facility, hiring of an architect, development of plans and building model, and printing of literature to be used in fund-raising.

Institute for Museum Services

\$24,246 1982-1983

General operational support used to improve collections storage. Funds were used to purchase shelving and storage cabinets and to hire additional help for cataloguing and sorting the collections.

Montana Committee for the Humanities

\$4,318 12/81 - 3/82

"Exploring the 30's." Funds were used to help complete a 1930's permanent exhibit and to conduct a series of educational programs relating to the 30's in conjunction with the opening of that exhibit.

MONTS (Montanans on a New Track For Science) NSF

\$15,000 7/82 - 6/83

"Analysis of a Dinosaur Nesting Ground." Funds were used to help cover cost of summer paleontology field work at the Chateau Dinosaur site.

NEH - Challenge Grant

\$300,000 1983-1986

Funds from this three year challenge grant will be matched to create an endowment. \$20,000 was used to purchase a much needed computer which is used for financial management, word processing and data management.

National Science Foundation

\$108,800 7/83 - 2/86

"Sociobiology and Growth of Dinosaurs"

Funds were used to conduct summer field research for two years involving excavation, collection, and study of the nesting ground and an adjacent site. Information on nest configuration, clutch size, ontogeny, growth rates, and variation in two species will be collected and studied.

NEH Planning Grant

\$15,000 7/83 - 6/84

"Archaeology/Ethnology Planning"

Funds were used for travel and research conducted in the planning of archaeology and ethnology exhibits for the new facility.

Montana State Historic Preservation Office

\$17,111 6/83 - 10/83

"Homestead Survey" Funds were used to conduct a physical survey of 188 patented homestead sites within a 5 township area of the Gallatin Valley. Archival research was also conducted in order to document and interpret the sites. Information will be used for publication and for the re-creation of an authentic homestead in the new facility.

Montana State Historic Preservation Office

\$7,977 10/83 - 6/84

"Homestead Information Analysis"

Funds from this follow-on grant were used for analysis of the data collected during summer field research.

Montana Committee for the Humanities

\$5,553 1/83 - 8/83

Photographers Craft Exhibit

A permanent photography exhibit was constructed in the museum and a one day seminar on the history of photography and the care of photographs was conducted.

Institute for Museum Services

\$50,000 7/84 - 6/85

General operating support used to continue the improvement of collections storage started the previous year. Funds were again used to purchase storage equipment and to fund personnel for collections management.

Institute for Museum Services

\$37,449 7/85 - 6/86

General operating support used to continue the improvement of collections storage. Funds were used for the same purpose as in prior years.

Institute for Museum Services - Conservation Grant
\$15,614 10/84 - 10/85

This grant was restricted to collections conservation. The funds were used for the improvement of storage conditions of the museum's textile and glass plate negative collections to meet approved museum conservation standards.

Montana Committee for the Humanities
\$12,668 11/84 - 6/85

Indian Studies

The funds were used to develop original research, collections, exhibits and a series of public presentations addressing the continuity and change in Native American traditions.

Montana Committee for the Humanities
\$4,743 6/84 - 9/84

Red Bluff Program

Funds were used to conduct archaeological field work and interpretation at the MSU Red Bluff Agricultural Experiment Station. A exhibit was produced, public lectures and field trip were conducted and a video was produced to document the work.

Bureau of Land Management
\$19,580 6/85 - 8/87

Bear Trap Canyon

The project is for the development of baseline prehistoric and historical archaeological research on the cultural resources in the vicinity of the Bear Trap Canyon. This was the first of what may be a series of archaeological operations in the area.

National Science Foundation
\$115,200 10/85 - 6/87

To continue work on the sociobiology and growth of dinosaurs started under the NSF grant received in 1983 and listed above.

IMS

\$53,499 7/86 - 6/87

To hire a Curator of Education to plan and implement Museum educational programs; to hire a cataloger to inventory collections and computerize the inventory; to supplement NSF paleontology research support; to provide \$10,000 to the Homeslead Project; and to fund professional seminars in photography (Rochester, NY) and computer applications (AMAA) San Francisco.

IMS

\$54,667 7/87 - 6/88

IMS

\$75,000 7/88 - 9/89

NSF Dinosaur Ecosystems

\$120,000 7/87 - 6/89

NEH Living History
\$21,000 7/87 - 6/88

Montana Arts Council - Coal Tax - Tinsley Restoration
\$10,000 7/87 - 6/89

Montana Committee for the Humanities - Homestead Furnishings
\$5,799 10/88 - 7/89

IMS Conservation
\$6,384 9/88 - 6/89

Merck Family Fund - Dinosaur Bonebed
\$44,000 1/89 - ?

Montana Centennial - Frontier Fashions
\$3,500 2/89 - 6/89

Montana Commissioner of Higher Education
Planetarium Education Program
\$20,000 1/89 - 9/89

Chairman WILLIAMS. The next witness is Donna Forbes, the Director of the Yellowstone Art Center.

There are three or four museums in eastern Montana, but sadly for us in western Montana, the Yellowstone Art Center is located in the other congressional district. However, nonetheless, as Donna knows, I can occasionally be seen touring the newest exhibit and remain a strong supporter and patron of the Art Center.

It is delightful to have you here, Donna, and we are looking forward to your remarks.

STATEMENT OF DONNA FORBES, DIRECTOR, YELLOWSTONE ART CENTER

Ms. FORBES. Thank you, Pat, Mr. Chairman, and both the Congressman and Congresswoman, I welcome you to Montana.

I consider this a great pleasure to be here testifying today, and I will diverge slightly from my written testimony because so many people have said so many worthwhile things that one would like to comment on here and there as I go through my written statement.

One thing I would like to say is when we are talking about aircraft carriers, et cetera, I think a rusting hulk of an aircraft carrier is not what I would like to see as a legacy for the future.

I think it should be what we are collecting and showing in our museums. I would like to have that remain as what the future generations will think about the time in which I lived. Not much more needs to be said.

I would like to give a brief description of my own institution to you to give you an idea of the type of funding that is being used in an art center in Montana.

The Yellowstone Art Center was organized, like many United States museums and art centers, by a small group of people as a community center. They wanted to save a historic building, so the old downtown county jail was saved and turned into an institution for the visual arts.

The Yellowstone Art Center is named after the county of Yellowstone. It has certainly caused me lots of problems, as it did former directors around the country, because people assume that we are at one entrance or another to Yellowstone Park, and we happen to be a long way from Yellowstone Park.

We are in the county of Yellowstone, which also gives us about 10 percent of our funding. The Yellowstone is actually the first art center in Montana-Wyoming. We are celebrating our 25th year this year.

We have a staff of 12 now. We have a budget this year of over \$600,000. We are in a building that has about 11,500 square feet. It is climate-controlled, has smoke and fire—all of the professional needs that you could have in that way.

The center was accredited by the American Association of Museums in 1982, which is something that is very necessary to reach for with every museum, particularly art museums, if you want to borrow, and in Montana you better be able to borrow if you are going to show art to these people.

Public transportation is within a block, and I will say that even though we are the old county jail, we have handsomely disguised

that, I would say, on the outside, so that you are really not aware you are coming into a jail except for the bars that you walk through at the entrance.

They say many people have tried to break out, but not many people have tried to break in. I hope that continues as we continue to try to borrow valuable art.

Because of the Art Center's location in Billings, which is, I believe, the largest city in Montana and Wyoming—and I am sure I will have some arguments there from some people—but we are one of the largest metropolitan areas in this region.

We have assumed a leadership role in both exhibiting and collecting the important contemporary art of this region.

Historic western art is the basic thrust of four of the six accredited museums in this region. So as a contrast, the Yellowstone Art Center focuses on contemporary work or the work of the 20th century, which we feel is very important to show the people of this area.

We serve an isolated audience that has significant numbers of people who have had little exposure to art or museums.

Those of you who flew into Montana, I know you could tell that as you flew over those vast tracts of beautiful empty space, that the people here really don't have much chance to see a lot of art.

We reach our audience through major publications, and I had a folio passed out to each one of you. I know you have a lot of things to carry back with you, and if you don't want to take those back, fine, but I would like to stress the fact that we feel it is terribly important for the people out here to see wonderful museum publications, and we probably do more publications than any museum in this region.

A number of those you will see were funded by the National Endowment for the Arts, some of them by the Institute of Museum Services. We use some of that money simply for publications. I think that those are a very important aspect of our program.

We also use the media. We have television announcements. We have a major school program in Billings, both in the schools and in the museums, and we are now going to spread that to the region. We are going to carry that program out to a much wider area.

We have had something that we called a "regional writers project" at the Yellowstone Art Center. It is a pilot project in the country's museums, also set up because of the isolated area we live in.

There is a catalogue in that folder, and the regional writers project has been funded by both the Montana Arts Council and the National Endowment for the Arts. It represents the writers, small presses and poets of a seven-state region in this country. It is an outlet for that work.

The Committee for the Humanities has helped fund, bringing some of these writers in and poets in to speak. We are very proud of that—just one more aspect of our program that we feel is serving a broad audience.

In 1984, we recognized that there were a significant number of important artists in Montana. Those of you who are in Washington, if you go into the Hirschhorn, come down the escalator to your

left, the last time I was there, as you step off the escalator in the first floor, there is a Deborah Butterfield horse.

Her work is in the new Walker Arts Community Gallery, a major contemporary artist in this country, and she lives right outside of Bozeman.

Rudy Autio, his work is at the Renwick. In fact, one of their publications that they put out advertising the Renwick last year had the Rudy Autio vessel on it.

These people—and there are others in Montana who are being purchased by the big museums in the country. Not another museum was collecting that work, which is truly our legacy for the future. So the Yellowstone Art Center realized that we must collect that work and a museum in this state must collect that work, and we then wrote a project grant to the coal tax funded culture and aesthetic projects grants. received \$40,000 to start that collection.

A patron in Billings was so excited about that whole concept that she matched it nearly three times over to give us the money to purchase a very important collection which we are continuing to build on so that—Mick mentions how important a collection is to a museum. This is our contribution to this state.

We are seeing now at this time—and it is why I hate to see Mick leave because I was going to simply glom onto him and say, "How did you do it? You have got to teach me."

We are bursting at the seams in our building. It is a very inadequate institution, as you can imagine, not being built as a museum, but as a jail. And our collection is growing to the point where we need to look at buildings, so that is something in my future.

In talking about the Institute of Museum Services and what the grants given us have meant, I can't stress to you how strongly I believe in that service. We have received six grants in the last 10 years from IMS, and that service has given us the leg up that we had to have to put in all those building blocks you have to do to build a museum.

They truly have helped build an institution that now can apply for NEA grants. Those things go together, and I just can't stress to you strongly enough, if you are doing an aggressive, ambitious art program in a museum, you are doing challenging exhibitions, if you are truly addressing the issues of the 20th century, you are not doing easy exhibitions for your audience.

I think that is the mission and purpose of a good art museum and this is what we do. IMS has helped us simply add the staff. We had to have, add some, the parts of the installations that we had to have, just all the basic museum needs have come from those grants, and they have been critically important.

Somebody mentioned that there are no corporate headquarters of any size in Montana, and that is true, so that the money is not there. If you want to do an easy program with local art, fine.

You can have a very simple budget that you can renew year after year, but probably if you are building a museum that is of any value at all, you have to go to outside funding here. You have to jump the borders of the state and go out.

It is an unfortunate fact, and that has been mentioned before and I will say it again, that with the IMS grants you can, if you are

a museum in Montana where you have no endowment—we haven't had yet time to build one—you get in a really tough situation where you apply for an IMS grant.

You get one, you add a very needed staff person and a program that is part of that building block or of building the museum. You answer needs that are there.

You apply for the next year. The economy is continuing to slide downhill in this state. You tell them on your application that you have answered the reviewer's comments from last year and all the things you have done.

Maybe you missed it by one point, and that is the luck of the draw with IMS, and we all know that, but it puts you in the roller coaster effect of what do you do now? Do you fire the staff? Do you cut the program and drop yourself down again?

I do recognize that that is one of the basic issues that all of us who truly have used those grants face, and I don't know what the answer is. I think the IMS application is essential. It is lengthy. It is tough to fill out. We all hate to do it because it comes in the middle of our membership campaign, and we are changing exhibitions.

Nevertheless, we find when we do it right, those 38 pages, we have a tendency to write too much and have to cut our grant application to fit the form. That is the size of our program. We finish up, and we say, "Wow. We are doing a great job. Look at what we are doing. We can't even fit it into that application." So I would say that there is not much you can do there.

I do have one suggestion, and Mick did touch on it. It seems to me for the very small institutions who have small staffs, small budgets and small requests, there could be some type of an IMS application that is cut to, that is smaller, that fits the size of those people's programs.

As I say, I spoke of the IMS first because they have helped get us to the stage where we can now apply for NEA grants. We consider those NEA grants that we receive now, and I was adding up as Mick was speaking how many we have received. Not including the grants that I just was notified we are going to receive this year, we have had about 126,000 of National Endowment for the Arts special exhibit program grants in the last five years.

Those are a great source of pride to us. I consider the NEA a validation on a national level of our program, and I can't express to you enough I think that is a very important point for museums.

The NEA is an overseer. It raises the level of museum programming and professionalism up to a certain point where you have to reach that level if you are going to get one of those grant applications.

I think the NEA review process is very fair. I have served on, among others, the special exhibitions program, and I found that everybody sitting around that table treated every museum exactly the same, from the Metropolitan to a little tiny museum in Texas.

During the four or five days we spent going through all those applications, there was never a feeling that anybody was favored over anybody else. I came away more impressed than I can tell you by the quality of that panel and how hard they worked to be fair.

I would like to tell you just very briefly about the NEA grant that we have received to do an exhibition for the centennial for this year. The Corcoran Gallery of Washington loaned to the Yellowstone Art Center, and it will go on to the state Historical Museum, a collection of the work of the Montana copper king William Clark. There is a lot of history on Mr. Clark, and I am sure Chairman Williams can give you some of that background, but that collection which was bequeathed to Corcoran Gallery of Art has never been seen by the people of Montana. So in 1978, I started, I approached the museum to see if they would let us borrow some of that work at the Yellowstone Art Center.

It took nearly five years for the trustees to agree. During that time, we received our accreditation. I worked with the representatives, with the Senators, with the Governor, with everybody, and we really put a lot of pressure on that museum, and they finally relented and said, "Yes, you can borrow that." So for the state's centennial, 1989, we are borrowing \$13 million worth of the Clark collection.

The Yellowstone Art Center, received a \$78,500 grant from the NEA. We couldn't have done it without that, and that also prompted two corporations to give us funding to help do this, too.

The cost of bringing art to Montana is incredible. You have to pay very high insurance rates just moving the work in a climate-controlled van without stopping. They have to travel non-stop to bring that work out there. The cost of publication, because we want to do a major catalog, all of that is so costly that we have really, I have invested a great deal of our time and money in this exhibition. We are very proud of it.

I think it was very important that the people of this state see a major Degas that was in the big Degas exhibition at the Metropolitan. There is a very important Dutch painting, 17th Century, not the most important one in the country, but that particular artist, that is coming out.

You talked about an art van that would take one painting around. Ideally works of art should be fit within context. There should be more educational material there. We are hoping this shows a lot of different periods and different works of art that can be shown in ways so that it can truly be an educational tool for the people of this state.

Beyond that, the NEA has funded what I think is one of the most important programs that we do, and it is called the FOCUS series. This is a series that brings out well-known American artists and critics to the Yellowstone Art Center, both showing their work and speaking.

The NEA has seen that as a very important program out here. It is essential that the people of this state see the current ideas, see what is going on in the world of art because art is not created in a vacuum. And those ideas affect all of the artists working today in this state, too.

So this particular series has truly enriched the Yellowstone Art Center. We have brought remarkable people out to speak to our audiences and show their work, and we are very proud of that, and the NEA has consistently funded it. They think that it is a great program for us, so I needed to speak about that.

I would like to talk about validation. I talked about the validation that we have received in the National Endowment for the Arts. Because of our stretching the people here with this contemporary program, we are seeing foundations in other cities begin to look at the Yellowstone Art Center with interest. They see us as a challenging museum.

I think it is important today and in this state that is struggling with a bad economy and the problems that result from that to see new ideas and creative collections. I think the state needs to be challenged that way, and I see the NEA and IMS as giving us the opportunity to provide access to that information to the people. I hope that that will continue. It has been so important to my institution.

I would like to say something briefly about MAGDA, which has been talked about by a number of people. That is the Montana Art Gallery Directors Association. I have served in that group since 1974. I have watched a board of directors that are made up of the smaller art center directors devote their time driving 30 to 500 miles to a meeting in the middle of winter to try to offer a service to the small art centers in the state. They do need help.

We need a chance to have more funding to provide more information to these art centers that are losing their directors because they can't afford to pay them. I think that is a perfect example of western inventiveness in the way of survival, which is that organization. I hope there will be some, perhaps IMS or NEA can help groups like that in this country.

I would like to thank you for giving me the opportunity to testify. I know it is a long afternoon, and I would like to give Bruce Ennis a chance to testify after me. Bruce Ennis is part of the Montana Historical Society.

[The prepared statement of Donna Forbes follows:]

CELEBRATE 25

TO: Subcommittee on Postsecondary Education
U.S. House of Representatives

RE: Testimony from Donna Forbes, Director, Yellowstone Art Center, Billings, Montana, April 1, 1989, Montana State University campus.

Mr. Chairman, members of the Committee: I am Donna Forbes, Director of the Yellowstone Art Center, a regional art museum in Billings, Montana. As an introduction to my testimony, I will give a brief description of the museum.

Like many U.S. art museums and art centers, the Yellowstone Art Center (named after the County of Yellowstone) began as a small community center organized by a local arts group and others interested in saving a local historic landmark, in this case the downtown county jail building. In 1964, the building, slated for demolition, was saved by a group of dedicated citizens with the dream of renovating the two-story brick turn-of-the-century building into a public exhibition space for the visual arts. The Yellowstone became the first art center in Montana and Wyoming. Today the Center's 11,500 square feet of interior space is climate-controlled, with smoke/fire, and security systems, and 5,000 square feet of exhibition spaces. The half-city block site, located on a corner in the central downtown business district, benefits the Center with a maximum level of visibility and traffic. Public transportation connections are within a block. The building's exterior renovation handsomely disguises its earlier function and is complemented by well-maintained grounds, planted with trees and shrubs and featuring an arbor-covered entrance and a terraced inner courtyard.

Because of its location in Billings, the largest city in a three-state area, the Yellowstone Art Center has assumed a leadership role in both exhibiting and collecting the important contemporary art of the region. Historic western art is the primary focus of four of the six accredited museums in Montana and Wyoming. As a contrast, the Yellowstone, which was accredited in 1982, is committed to showing both regional and national contemporary art and historical work of other periods and cultures. Serving an isolated audience which includes

YELLOWSTONE ART CENTER

411 North 27th Street Billings, Montana 59101 (406) 256-6804

Yellowstone Art Center

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significant numbers of people who have had little exposure to art or museums, the Art Center must consistently offer a broad-based, quality program. This far-flung audience is reached through widely distributed printed materials; extensive use of the media, including regular newspaper coverage and televised public service announcements; school education programs (in-school, in-the-museum, and now expanding to the region); films; concerts; and a lecture program featuring nationally-known artists and critics exploring contemporary thought and ideas in the arts. The Regional Writers Project, a pilot program that gives exposure to the outstanding writers, poets, and small presses of a seven-state region, is now in its 6th year. In 1984, recognizing the number of significant artists in the state whose work was being purchased by major American museums, the Yellowstone began systematically collecting this work. With a Cultural and Aesthetics Project grant from the state and support from a private patron, this unique and growing collection represents a legacy for the future of Montana.

Institute of Museum Services: General Operating Support (GOS)

Because this region lacked an art museum that focused on the broader issues of the 20th century, the Yellowstone Art Center defined its purpose early in its development. But, if one is going to build a museum in Montana that reflects the quality, depth, and diversity of 20th century art, a different source of funding is essential. There is a major difference between conducting an aggressive, ambitious program, raising funds from scratch each year, versus "safer" programs. I cannot stress strongly enough how critical the Institute of Museum Services has been to the excellence the Yellowstone Art Center represents. IMS grants have allowed the museum to reach beyond locally depressed economic conditions for new funding. There is only one national corporation headquartered in Montana, and the usual corporate and foundation sources of funding for an art museum are not present in this state. Although the Art Center has consistently received local business support, those funds have sunk along with the state's economy. The Yellowstone would not have produced exhibitions eligible for National Endowment for the Arts grants without IMS support. That agency has helped build a fine regional art museum through six grants awarded since 1979.

However, it is an unfortunate fact that museums like the Yellowstone Art Center are caught in a dilemma that, at present, has no solution. We receive an IMS grant one year--a critical transfusion of operating funds--allowing the Center to keep its present staff and add a half-time position and essential programming. During that year, the economy continues

its downward slide. Another application is sent in to IMS, showing that programs have kept at their previous level and work has begun on improving an area mentioned by last year's reviewers. The grant, for some reason, is denied. There is nowhere to turn to continue that staff position and program. It creates a continual roller-coaster effect of cut-backs that impact entire programs, staff morale, and public perceptions. This is true where museums are relatively new, the economies have gone sour, and endowments haven't yet been created.

The IMS application itself is lengthy and difficult to fill out in the midst of a full program. But, its length is essential to explain a good program and we always have to trim our narrative to fit the forms. One suggestion: for those very small museums and art centers with small budgets, staffs, programs, and requests, an application scaled to the size of their category might be adequate.

The IMS review process is as good as its reviewers, and I don't see how it could be better handled. The IMS staff has worked very hard to make the process as effective as possible. The comments from the reviewers, who are all museum professionals, are always extremely helpful.

MUSEUM PROGRAM:

National Endowment for the Arts

1. Utilization of Museum Resources
2. Special Exhibitions

I spoke of the Institute of Museum Services first because its support has been critical in attaining the level of excellence the Yellowstone Art Center represents and its ability to seek program funding from the National Endowment for the Arts. The NEA grants that the Art Center has received are a great source of pride. They represent a validation, on a national level, of the quality of our programming. The NEA serves as an overseer, raising the level of museum programming to meet certain standards. This is their responsibility to us and our expectation of them. The Yellowstone is now competitive on a national level for these grants. I have served on, among others, the Special Exhibitions panel, and gained the greatest respect for that review process. Every application, from the smallest to the largest art museum, is treated fairly. It's an arduous process and very well managed.

This year the state of Montana is celebrating its Centennial. As a special Centennial project the Corcoran Gallery of Art in Washington is loaning major works of art from its William A. Clark Collection to the Yellowstone Art Center. (Senator Clark was one of Montana's famed "Copper Kings".) This exhibition is the culmination of an eleven year project for me and would not have been possible without a \$70,500 grant from the NEA's Museum Program. The collected

Yellowstone Art Center

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works in the exhibition, valued at \$13,000,000, will provide an opportunity for the people of this isolated state to view historic paintings, drawings, sculpture, ceramics, and antiquities only found in encyclopaedic art museums too distant for many to visit. The costs of insurance, transportation, guards, installation--all the requisites of a fine exhibition--have been covered by the NEA grant and two corporate supporters.

As important as the Clark Collection, but representing the Art Center's commitment to the art of the 20th century, the FOCUS series of exhibitions and lectures by nationally-known artists and critics has provided access to ideas current in the visual arts. Artists Robert Irwin, William T. Wiley, and Robert Morris; critics Marcia Tucker, Mark Stevens, and Douglas Davis are among the list of FOCUS programs during the past seven years. The NEA has consistently funded this very important series which today attracts an audience from two to three hundred miles distant.

I spoke of validation. As the Yellowstone Art Center has stretched its program and its audience through challenging exhibitions and speakers, funded by the National Endowment for the Arts, foundations in distant cities have begun to look at the Yellowstone as a resource for the region. The struggle to survive this very difficult period in Montana requires creative ideas and a broader perspective. The role the NEA and the Institute of Museum Services has played in helping the Yellowstone provide this access has been critical. I sincerely hope that it will continue.

Montana Art Gallery Directors Association

I would also like to speak for an organization mentioned in earlier testimony. Since 1973, the Montana Art Gallery Directors Association (MAGDA) has provided both traveling exhibitions and professional help to the smaller art centers of this state. It's a unique self-help group that represents the best in western inventiveness. With little funding, good quality exhibitions are block-booked from both inside and outside the state to provide inexpensive resources to these art centers. The state's economic woes have forced many of the directors to leave and the problems of volunteer help are enormous. I would say that either the NEA or IMS find some way to assist these wonderful struggling organizations that provide such fine visual experiences in the far reaches of this country.

Mr. WILLIAMS. Bruce, it is always nice to see you, although we don't see each other as often as we should, but it is good to have you with me.

STATEMENT OF BRUCE ENNIS, PRESIDENT, BOARD OF TRUSTEES, MONTANA HISTORICAL SOCIETY

Mr. ENNIS. Congressman Williams, thank you for the introduction.

I was thinking as you introduced Dorna and you bemoaned the fact that Yellowstone was not in your district, consider it in your district. You know, we do all think of ourselves as Montanans in a big sort of way, and we see you as our Congressman, and so we do appreciate what all you are doing.

I also want to welcome Congresswoman Lowey and Congressman Owens in their coming out here. We appreciate having you folks out here. It is very good of you to come.

I am the last on the panel, and I expect it is probably appropriate. I think it is also the least—I am the only one on the panels you have had before you that is not a professional working in the area of the arts and culture. I would hope you will keep the in mind when question time comes.

That is also a little daunting to me to be on this particular panel following Mick and Donna because they are people who have done what I think is an incredible job of building marvelous institutions over a short period of time out of what was essentially whole cloth when they began. I think they are particularly capable of expressing to you and the members of this committee the extreme importance of the Federal involvement through IMS and the Endowments in that growing-up process that they have been through.

I represent an institution which really comes from a very different side of the spectrum, in that the Montana Historical Society is an old institution. It is as old an institution as exists in the State of Montana. It was created by the first territorial legislature. One of the first acts of the Montana territorial legislature was to create the Montana Historical Society.

I think an interesting comment on the importance which Montana has always seen in understanding and capturing the big things is that we know what we are doing. I think the people back at territorial legislature time recognized that they were in an empire-building process and wanted people who came after that to understand what important stuff they were up to, but since that creation of the Montana Historical Society back in 1865, we have had from the State of Montana constant, and I think very generous, support financially for our activities. That has continued on.

We found that the State of Montana really has adequately provided for staff, for building in basic operating funds for the Historic Society. We think we probably as a Historic Society are as well funded on a per capita basis as everybody in the nation. We are among the finest historic societies in the nation.

There are some objective measurements by which we might prove that, but that does bring us back around to talking about where it, the Federal money, primarily through the IMS and the

Montana Committee for the Humanities, as well as through the National Endowment for the Humanities, has come into play.

I will have to say this, that after I suggest to you that we have been fairly and even generously treated by the State of Montana, as we go down the list of the sorts of undertakings that we are proud of and that we can point to now and say, "Isn't that a wonderful thing we have accomplished." Each one of those has a very important, has had as a very important part of their funding and their impetus money coming either from the Institute for Museum Services or the Montana Committee for the Humanities. I might stop here and say that the committee is an absolutely marvelous organization which has been competently run by Margaret Kingsland over the past years and has been probably, for the amount of money contributed to it, has accomplished as much as anything in the State of Montana. I might mention in passing that one of our proudest moments recently has been the publication of the book that Margaret showed you, "The Last Best Place."

I was a little bit sour that she got on before me and was able to claim first credit for that, but we did end up with our name on the back of the binder. Margaret, if you will hold that up.

Mr. OWENS. What does it cost?

Ms. KINGSLAND. It is very expensive. It costs \$39.95.

Mr. ENNIS. The first edition costs—what was it, Bob?

Mr. CLARK. Twenty-seven. The first edition was \$27.

Mr. ENNIS. We have had it done, a second edition. We are on our third, we are considering our third edition now. It has absolutely blown us away, the kind of reception that that has gotten both in the state and outside the state. In fact, it has caused rather a financial crisis at the Montana Historic Society paying for those additional editions before the money from the sales of the earlier ones came in.

Mr. WILLIAM S. If I might interrupt you, I want my colleagues to know that the size of that book is related to the length of our winters.

Mr. ENNIS. Going on, one specific item that I want to talk with you about is a challenge grant which had recently been received by the Montana Historical Society.

Several years ago the board of directors of the Historical Society and a board appointed by the Governor to operate the Montana Historical Society decided that we really couldn't accomplish what we must and what we should accomplish if we were to fulfill our charter with the money that is likely to be provided by the State Legislature and with our kind of haphazard fund raising that we had been doing on the outside.

As it works out, only about half of our operating funds come from the State of Montana, but we thought that we really had to organize this fund raising to the point that we could 10 years down the line have the Montana Historic Society be largely a publicly and privately supported institution as opposed to largely a state-supported institution.

We were unique in that I think this is the first state agency in the State of Montana which has undertaken specifically to do that. We are unique also in that the board of directors—these people were appointed to govern an agency, they were not appointed raise

money—the board of directors of the Montana Historical Society came up with more than \$200,000 of their own money to start this whole thing off.

But part of the reason that we could do that and that we had with the board of directors of the Historical Society a go-ahead to do this was that we were in the process of and did receive a challenge grant from the National Endowment and that challenge grant was particularly useful in that we were allowed to use some of that money for our actual start-up or fund raising undertaking.

It is incredibly difficult to come up with money to start something like that in the first instance. It is very rare that you can go to a donor and say, "We need to get money to hire a fund raiser." The fact that the money was available from the National Endowment is a large part of what gave the board of trustees the courage to put forward their own money on this undertaking.

We will in time receive on this challenge grant in excess of \$300,000 for which we will have to raise \$900,000 privately. We are confident that that will happen. But what will really be wonderful at the end of that is that we believe that we will have then or we will be well on our way to putting together a \$2.5 million endowment that will support certain activities at the Historical Society which we believe we would never have state funding for.

So when you look at the way Federal money is leveraged through the challenge grants of this sort, the number 300,000 which was used when the challenge grant is granted, in this case the difference is going to be much more significant. It is probably going to be well in excess of 10 to one if you consider it was that very important initial money that put us on the track that we think will leave us with a \$2.5 million endowment and ability to do important things we want to do but can't do if we decide that we are only going to rely on the continued ability of the legislature to support this undertaking.

I also think that it is important to note with regard to the challenge grant, that the challenge grant is one of the few places also where we could go for early money for endowment purposes.

When we go to large private donors, when we go to corporations, when we go to foundations, very few of them are willing to put up money for endowment of an institution. They would rather work on projects, specific undertakings. The fact that we were able to get money from the National Endowment for endowment as opposed to projects, specific undertakings, is very useful to us, first of all in that we have been able to start our endowment.

Second, we have been able to go back to other donors and say, "We do have this endowment category that we have to fill out. So we have a particular need for your money in this category. Don't make us go out and buy an Indian headdress collection that we maybe really don't want."

That has been an important feature of all this, and it has been very useful to us, and so I guess we want to have that continued.

Now, I might ask this before I close. Why Federal support for the Montana Historical Society? And you might ask, "Isn't the Montana Historical Society something of limited importance, limited to the State of Montana, something that is far removed from your

constituencies in New York, something that should be supported by local government, by local folks?"

I would like to suggest that Montana in a very special way is probably the one place in the nation where the whole westering notion has been best expressed. I mean, if we assume that is a part of our national heritage, thinking of ourselves as a people, that the frontier experience, the westering experience is an important undertaking, then you are going to have to lean on Montana as one of the most important museums that there are.

Montana is where Lewis and Clark came and made their very significant explorations; the decision on the Marias—things of that nature that were incredibly important to the expedition. We have the wonderful adventurers, Bridger, Colter. There is a site of a typical precious metals rush in the early '50s. It was the site of further navigation of the Mississippi and Missouri steamship travel, the home of two major transcontinental railroads, both of which were completed in the State of Montana, and a third transcontinental railroad which came later.

It was Montana, the Battle of the Little Big Horn, and eastern Montana marked the end of the major military conquest of the western plains against the indigenous inhabitants. It was the situation where the battle was won, but the war was lost.

We have typically a wonderful stock, stockman's infusion. Montana is the home of Butte, which in terms of industrial organization, in terms of worker organization, is unparalleled in terms of history. We have loggers, and we had—probably the last of the big homesteading was done in Montana. That was the last open ground.

So when you bring all those things together, where is the one place in the United States where they have happened? Where do we really have an elaborate story for the westering notion, for the frontier idea? I don't think there is another place that comes close to rivaling Montana in that, and that is a very important part of what we are trying to preserve, what we are trying to put together so that the rest of the nation has this to enjoy.

Once again, I thank you all for coming out and listening to us talk about Montana, and thank you all for your attention to this.

I might say that, kind of by way of closing, that we in eastern Montana do claim Congressman Williams as our representative. We are particularly anxious to claim him as our representative when we are back talking to the national funding groups we have been talking about here.

We thank you very much for your continued interest because it is important to most of us in the state who are involved in historic societies and that sort of thing. It is very important, and I think there is a lot of people in the State of Montana that do not recognize how important it is, what you have been doing.

So thank you again, and if there are any questions, I do have professional assistance, and I would like to introduce, before I leave, Bob Clark, sitting back here, who is the Acting Director of the Montana Historical Society.

By the way, I do have written remarks which are different, and I am sure you would have a chance to read them on the plane home, or whatever you like. Thank you.

[The prepared statement of Bruce Ennis follows:]



MONTANA HISTORICAL SOCIETY

225 NORTH ROBERTS STREET • (406) 444-2694 • HELENA, MONTANA 59620-9990

Prepared statement of Mr. Bruce Ennis, President, Board of Trustees, Montana Historical Society.

Mr. Chairman and Members of the Sub-committee:

I am pleased to have the chance to address you as you fulfill your responsibility for oversight of the National Endowment on the Arts and Humanities and the Institute for Museum Services, and to provide you with at least some indication of what the presence of these federal agencies has meant to the Montana Historical Society.

Allow me to take as given the importance of the humanities in American life and the importance of museums and historical societies in the postsecondary education of Americans. Such publications as the 1980 Report of the Commission on the Humanities in American Life and Chairman Dr. Lynn Cheney's recent report for the National Endowment, Humanities in America, have made eloquently clear not only the importance of such subjects as history, but the steadily increasing importance of such institutions as state historical societies and museums as the purveyors to the general citizenry of that history. So I will take the importance of the Society's functions for granted, and concentrate on some of the means by which these federal agencies have helped us carry out our functions, how they have helped us improve and expand our services to the public and have even helped to change our attitudes.

A very brief review of the history of the Montana Historical Society is itself germane to this topic. We are rather proud of the fact that we are the third oldest such historical society west of the Mississippi, only those in Minnesota and Louisiana are older, despite the fact that Montana was the forty first state to enter the union and is only now celebrating its one hundredth year as a state. One of the first acts of the first territorial legislature of Montana was to incorporate the Society in 1865. The importance of government support to the survival of such an institution in the Intermountain West became apparent almost immediately. The original Society was not a public institution. It was a private corporation modeled after such distinguished eastern predecessors as the Massachusetts Historical Society. However, unlike that institution in a populous, long-settled area that, so to speak, already had some history for people to support the collecting and study thereof, the Montana version could not then attract any significant donations from its mobile, frontier, boom and bust population. Instead, the founders turned almost immediately, when they needed a little cash for this or that, to their friends who also happened to be territorial legislators. As soon as Montana entered the Union, they gave the collections and

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the payment of expenses involved in their development, maintenance and public use wholly to the state.

Since that time the Society has experienced three periods of particularly noteworthy growth. The first came with state ownership in the 1890's when the collections were first truly organized and made available to the public, and a staff of two. The second came with the successful conclusion in 1953 of a decades-long struggle to have the state provide a building which would include the Society's first real museum exhibit space. The Society then began actively to collect more than pioneer materials and had a permanent state-funded staff of seven. The beginning of the third period of flowering was in the mid-1970's and, we like to think, is by no means over. In the past fifteen years the Society has doubled its size from twenty-three to forty-two state funded staff and fifty overall. From what had been principally a library with a sporadic, monograph publication called the Contributions in the 1890's, to a museum with its Charles M. Russell art gallery and one permanent history exhibit, a library with some manuscript material and a quarterly magazine in the 1950's, the Society has grown to the multi-faceted institution of today with a museum which maintains a separate historic building in Helena as well as four exhibit galleries, an archives which includes the official state archives, a photographic archives, an oral history office, a publications program that not only continues the quarterly, Montana, the Magazine of Western History and a quarterly newsletter, but publishes books under the imprint of the Montana Historical Society Press. There is also the State Historic Preservation Office and an education office which prepares supplementary history materials for schools and gives tours, lectures, conferences for adults, as well as the venerable library. The Society's budget in 1970 was less than \$500,000, almost all state general fund and earned revenue. Its budget this year is over two and one-half million dollars with only half from the state general fund and the rest from federal appropriations, earned revenues, private donations and foundation, corporation, state and federal government grants.

Historians are wary of simplistic cause and effect explanations. But it is more than mere coincidence that the Society's latest, largest and most rapid growth has come after the establishment of the Institution of Museum Services and the National Endowment for the Arts and Humanities. The help from these federal sources during these last fifteen years has sometimes been direct and obvious in the form of specific grants for specific projects, but it has also been an on-going influence with accumulation of effect beyond the particular benefits of a particular grant, as I know it is meant to be. In the form of the largest grant we have ever received from one of these agencies, a Challenge Grant from NEH, these federal sources are also central to our hopes for expanded and improved services and collections in the future as we take the plunge into the hazardous waters of

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sustained, outside fundraising and the creation of some of the endowments the founding fathers never achieved.

Several of what we point to as major accomplishments in the past decade have been wholly or partial, the result of grants from either NEH or IMS. With a two year grant from NEH the library was able to catalog and properly organize for the first time the majority of its map collection and with a three year grant from the U. S. Newspaper program of NEH, to catalog its newspaper collection, by far the most comprehensive collection of Montana newspapers anywhere available, into a national automated database that provides national access to holdings that before could only be learned by querying the reference librarian. The museum last September completed a total redoubling and doubling of the Society's main history exhibit. Three IMS grants funded importantly. One - a general operating grant - permitted us to hire consultants, scholars and assistants to sort out, identify, organize and catalog our 2,500 piece Native American Collection and our 3,000 piece textile and costume collections. This project later saved staff enormous amounts of time as they selected and prepared artifacts for the exhibit. While the state provided a building addition which provided space and some basic gear for a conservation lab, it was a 1985 IMS Conservation Project grant that let us hire an artifacts conservator. She properly equipped and supplied the lab and then surveyed and treated some 2,000 artifacts for the exhibit. She also worked with the exhibits designer to ensure that, for the first time, our exhibiting techniques observed even some of the finer points of preservation principles. A conservation consultant under an earlier IMS Map II grant found in our previous exhibit, to our embarrassment, that a small manual had been mounted by tacking it up with nails.

One of our first and most successful outreach programs, which has become almost an institution in itself, our annual three day History Conference, began in 1974 and has all along depended for support from funds through the state program of NEH, the Montana Committee for the Humanities. It has given some presence elsewhere in the state to an institution that was previously totally confined to its quarters in Helena. We hold it in other Montana cities every other year. Even more important, it has beautifully fulfilled one of the aims of the public programming side of NEH, and one of the important functions of a state historical society. It has brought professional historians and laymen interested in history onto a genuine meeting ground. It has also, in a state with great distances and few people, served in the stead of professional associations for many, and as the annual rendezvous for such kindred groups as the Montana Oral History Association.

Another extremely fruitful alliance between the MCH and the Society, this time its Press, was the anthology of Montana writing, The Last Best Place, which has pleased and shocked us all.

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by becoming a hot seller and object of praising reviews, not only locally and regionally, but nationally. NEH on the national level has also underwritten one of our major Centennial events and first efforts at a multi-state program - the Centennial West Symposium, coming in June to Billings. The Symposium will bring together historians from the six states observing their hundredth in either 1989 or 1990, North and South Dakota, Wyoming and Washington as well as Montana, and will result in a publication of essays that should prove a true addition to the interpretation of the region's past. It will also send offshoot programs to selected other communities in each state. Then there is the Challenge Grant.

The Challenge Grant has brought us greatly increased experience with vigorous fundraising in the private sector. It provides me with a means of comparison, a perspective from which I can make some observations about the federal grants, what they have meant and what they mean.

In some ways I think they have been a training ground for, as well as a partial cause of, the kind of complicated funding situation such institutions as the Historical Society find themselves in today. The availability of those funds and the possibilities of what could be done with them made our staff take up grant writing. The obtaining of the grants and the accomplishments had something of a snowball effect. These extra programs and services and control over and access to collections raised the expectations, not only of our clientele, but of ourselves. Grant writing became one of the regular duties expected of our professional staff. The opportunity to do such things expanded our horizons; it made us more ambitious. It eventually pushed us to this further step of a permanent development program and endowments. We became eager to be able to always do some of these additional things. It is hard to plan and develop systematically relying totally on grants. They cannot provide that enduring core of staff or a sustained program. That is the point of a Challenge Grant, of course, to help prompt an institution into hustling and strengthening itself permanently by tapping new and additional private sources.

There are hazards out there in the private sector, however, and I would not want to see overly much emphasis placed on federal grants' ability to stimulate additional state or private sector spending. I believe they do do that. But their value should not be primarily measured by that. They have some particular virtues of their own in comparison to corporate grants or private donations.

They are much less likely, for instance, to skew the institution's priorities inadvertently, partly for the simple reason that they have guidelines or emphases out in the open and if you don't want to do what they will fund, you just do not apply. Fundraising in the public sector is, if I may say so, much

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more political, subject to the preferences of someone which may not ever become clear until the process is too far along to back out. As they frequently seem to say in fundraising circles, people give to people, not to causes. If someone of importance opens a corporate door, but then the corporation will not give to endowment as you had hoped but only to a certain kind of project, you are apt to end up shaping a project to that donor's desires to save every face involved.

Another hazard in the notion of any partnership of government and private funding of governmental cultural institutions, a hazard if the partnership suggests a diminishment of government spending and an increase in corporate, is the strong emphasis corporations and many private individuals who are giving large amounts of money put on highly visible activities that are obvious to a fairly sizable audience. This is only saying there continues to be a great need for the federal programs to lend their assistance to what I might call the infrastructure of libraries, archives and museums, to the behind-the-scenes technical work, such as cataloging, which does not make news, offers precious little public relations mileage and has trouble appealing to the private sector. I think the agencies have done a good job of identifying these unsung but crucial areas. There might be the place also to put in a plug for what I see as a growing emphasis in IRL and NEH and even, I understand, in LSCA towards the support of preservation activities. That is a proper emphasis, because of the need, and also because it is an activity which, except for a particularly noteworthy painting or the original of the state constitution, doesn't yet draw much interest from either the private sector or state and local governments. Preservation work tends to have relatively high unit cost, be labor intensive, slow to complete, and behind the scenes. It is an area where a federal carrot is needed to make institutions themselves pay more attention, and to set a useful precedent for state governments.

Public fundraising, we've found, forces a greater emphasis on public relations and creates pressures not just for more public programming, but for popular public programming, programs that will reach large audiences. Inasmuch as one of our priorities is to increase our educational programs and outreach service, our priorities and the new necessities fit together well enough. But there is some danger that the quality of public programming may slip if we become conscious of numbers, too conscious of popular appeal, of what might be called a recreational function, and less conscious of our educational function. A western historical society, in particular, always has available the "romance" of the 19th century Wild West - for us Lewis and Clark, mountain men, cowboys, Plains Indians, spectators, Custer's Last Stand. It is sometimes tempting to just exploit these. But we believe that one of the important functions of a state historical society is to find a middle ground between, let me call it, popular history, and academic history. On the public programming side, NEH helps keep

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us conscious of this obligation to serious and thoughtful historical interpretation, to the world of scholarship, by making funds available for such programs as our Centennial Symposium.

I would make one other point about the importance of federal funding sources for us. The point is obvious enough, but it has been driven home to us by our fundraising. Montana simply does not have very many major corporations nor major grant-awarding foundations. When we're feeling sour, we see this as just another consequence of the economic colonialism of the resource-rich, capital-poor West. Corporations and foundations do tend to have a geographical bias. It makes sense for them. They prefer to spend their monies where they feel the greatest current social obligation, and reap the greatest political benefit. Montana is usually not that place. Thus the continuing presence of federal monies for cultural institutions, awarded, at least partially, on the basis of merit and need, is perhaps even more crucial to us than to similar institutions in some other parts of the country.

Having cautioned that the direct and immediate value of federal grants, the extra things, are very valuable in themselves, I will dwell a moment on the "leverage" aspect of the federal grants. Another adage in fundraising, and in American folk wisdom as well, is that success breeds success. The grants I've mentioned have given us genuine accomplishments to point to. The accomplishments help convince people they will be backing a winner.

We have discovered what, I guess, professional fundraisers could have told us, that endowment money is much more difficult to obtain than money for capital projects. Yet endowment is what we need most. We need it, for instance, to be able to compete in timely fashion for collections that appear on the market. Several significant and pertinent book collections have eluded us for our lack of a handy \$100,000, a sizable acquisitions reserve that state general funding can never supply. We need it to expand and stabilize our outreach services. We need it to do better by our staff on training and other professional opportunities - out-of-state travel is one of the first things to go when state government feels a fiscal pinch, as Montana state government has felt now for several years running.

The Challenge grant makes available to us some federal dollars to begin selected endowments. It has also helped us to change the pattern of some of the few large corporate philanthropists Montana has. Such corporate entities as the First Bank System and Montana Power have traditionally responded well and generously to the pleas of the state's cultural institutions large and small. But they have been in the habit of giving small amounts to a large number of worthy requests. (They face the same dilemma as IHS). And, like other corporations, they were usually reluctant to give endowment gifts. Because we had the Challenge

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grant with its potential federal match, and because their local officers were willing to take more time to listen to our explanations of need and how the somewhat complex mechanism of a Challenge grant works than corporations and foundations will usually take, we were able to obtain not only larger gifts than were usual, but gifts to endowment categories such as acquisitions and educational outreach. We also used the presence of the grant as an extra piece of persuasion to obtain some additional state support for our publications program which, because it has the capability to generate some revenues, has been, for the most part, required to live on those revenues.

The Challenge grant also is prodding us to look further afield. Forcing us, with a certain desperation, might be more accurate. What it is forcing us to are strategies to try to attract greatly increased out-of-state support. Montana has long been an exporter not only of raw materials but of its people. Despite the concentration of articles on Montana subjects in our magazine, about 50% of the subscription list is out-of-state, former Montanans, able to make a better living somewhere else, but still fond of the state. We hope that despite the regional focus of our institution, we can profitably tap the sentiments that make former Montanans, and some who are just visitors or summer residents, think of our mountains and plains as, indeed, the last, best place.

As for the "constructive criticism" I know the subcommittee is also interested in hearing, I will only mention briefly some particular difficulties we are experiencing that may well be shared by similar institutions elsewhere. These may be concerns that one or another of these agencies, though particularly NEH, may wish to address if the problems are sufficiently widespread. The first, and most, important, is the need for research grants for the staff of historical societies and museums. They are part of a group that has only strongly emerged since the formation of the National Endowments, that of the "public historian," which term I might extend and call the "public humanist." They are the group that has let such institutions as ours "professionalize" the staff. They constitute, I would guess, a sizeable proportion now of the people who get advanced degrees in the liberal arts. They perhaps even more than college and university teachers, bring the humanities one way or another into the midst of the general populace. I would push on a little further and suggest that museums, libraries, archival institutions, preservation offices and the like help keep students in graduate humanities programs by offering an additional employment possibility for those other than teaching, where the opportunities remain poor. But usually these jobs don't provide much opportunity for any on-going, personal research in a subject area, while many of the people taking such jobs have a desire to research. It is a complaint we frequently hear, and is compounded of many factors. We are not so abundantly staffed that we can write research time into the job descriptions,

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nor would the state legislature accept such activity as a legitimate function of the Society, justifying the extra outlay on staff it would require to provide significant research time and cover all the ongoing public service functions. I think many historical societies, including ourselves, have devised policies to grant research leave and so forth, but these are fairly hollow when they can't be supported with actual funds. I realize that NEH already offers research fellowships to "independent scholars" as well as college and university faculty. I even gather, from the flyers announcing the fellowships, that they are not receiving very many applications from public historians and would welcome more. Perhaps our people are just not being sufficiently enterprising in pursuit of these grants. But I suspect they are correct in thinking they won't be very competitive with the academic scholars who also apply, that the selection criteria will still be weighted towards the "academic humanist." To be more specific, most of our professional staff have Master's degrees in history, but not doctorates. And because they have been working all along at 40 hour a week jobs, they usually don't have much of a publishing record. There is a greater risk that they won't be as able to carry through on a proposal as an experienced academic scholar that has already demonstrated he can do so. But though the risk is greater, the opportunity to broaden the base and quantity of serious scholarship is also there.

There have been some efforts in this direction. For instance, three of our staff took advantage of the recent research grants offered on a local match basis by the American Association for State and Local History, using NEH funds, and aimed at the non-academic researcher. Ironically, these grants create problems for an institution while providing an opportunity for individual staff. They were a travel and research costs stipend, not a salary replacement, and the remaining staff must simply cover the person's job for the amount of paid time off his supervisor believes he can afford to grant. Ideally, we need more available to our staffs the full-blast research grant with a living stipend so the recipient can be put on leave without-pay, and of long-enough duration, six months or a year, that it is worthwhile to hire and train a replacement.

It would also be very helpful if some grants were available for individual training rather than scholarly work. I think this could be especially useful for preservation work, where a real need exists for technicians whose level of knowledge would be somewhere between the professional conservator and what can be gleaned from the one-hour to one day workshops that are readily available at conferences. The great bulk of work that needs to be done does not require a professional conservator to do it, indeed, would be a misuse of that person's relatively expensive time. It could be done by paraprofessionals who have completed a two-week workshop under a conservator or an internship of some duration at an operating conservation lab. Careful selection would be

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difficult, and once again the problems of stipend and replacing the employee while in training occur, but I suspect the Montana Historical Society is not alone in having difficulty prying staff a little loose for staff training and even for the out-of-state travel such training would invariably entail for staff from Montana institutions.

Finally, I am urged by the library and archival staff of the Society to make some public announcement of the envy they feel for those general operating support grants museums can obtain from IMLS. Helpful as various federal agencies are with grants for technical projects, there seems no avenue for libraries that allows them to be truly discretionary in how they use the award. Our library, for instance, would probably use such an award to finish up the unglamorous task of weeding out irrelevant and duplicate materials that has been going on by fits and starts for probably 75 years, and always bogs down as it hits the clerically-intensive stage of inventorying the weeded materials, double-checking to make sure we're not about to dispose of our only copy of a pertinent work, or a book that might be irrelevant but which we promised a gift-giver we would keep forever, typing and circulating lists, box labeling and mailing, and so forth. Weeding is such an ugly duckling it seems to attract no potential donor or grant-awarder's interest. But to have the temporary staff to do it massively at least every quarter-century or so would not only ease the space problems of many a repository, but get a lot of materials to locations where they would be relevant and useful.

That we look towards the Endowments and the Institute of Museum Services as potential rescuers from these problems only reflects the extent to which they have been helpful to us in the past, and an important part of the growth and improvement of the Montana Historical Society. Thank you

Mr. WILLIAMS. Thank you, Bruce.

One question of either Mick, Donna, or both perhaps, is there a type of support that is most appropriate, most important, most useful? Is it a special projects support or the general operating support or a technical assistance program?

Ms. FORBES. The special projects support for us is essential for the major 20th, the late 20th Century art exhibitions we do. We cannot get support from corporations in Montana or business to support that type of work. It is too unfamiliar, and it is too threatening or challenging or something, as art frequently is when it is of our time. So that is how we got that money, just to keep our doors open. IMS has helped us build what we are today. So I would have a very hard time separating those two out.

Mr. HAGER. I would say my comments would be similar to Donna's, which is that IMS is extremely important to us in terms of general operational support. That means that we can put the money where we need it most. We could put it into exhibitions if we so choose, or we can put it into education or into research.

So I think IMS funding general operational support is extremely critical because, as you have seen in the list of the grants I provided for you, we have successfully applied to many different programs, and they have also served different needs very nicely.

By the way, I note that we are not considering National Science Foundation, but it plays a significant role in our museum because the research that was done under those grants has been made public far and wide and has brought unprecedented international attention upon the Museum of the Rockies. That is what allowed us to leverage that and parlay that into other kinds of private and Federal support. That is why I listed those as well.

So I, once again, and this goes along with my comments earlier, I think the programs and the diversity of programs and the diversity of applications and the diversity of management and administration styles is good. I would hate to see it all put into one format.

Mr. WILLIAMS. Major?

Mr. OWENS. I would like to comment that I am quite impressed with the tremendous amount of work that you have done. If you were back east and belonged to a union, you would get higher pay. I am sure that you have read—is it public knowledge what your salary is? Do you care? Is it not public?

Mr. HAGER. No. That is fine.

Mr. OWENS. I meant the Museum of the Rockies.

Mr. HAGER. My salary was \$47,500 there. That, I would say, for the size of the institution that we have become, that was not competitive. I would say that in terms of—I will speak generally for most of my colleagues here in the room—I think that salaries for museum and education people in general are low anyhow. They are lower than average in Montana, low by comparison to the rest of the profession.

Mr. OWENS. You put together a \$7 million fund raising effort that has produced this beautiful new museum, and you have an outstanding record of getting grants. I really congratulate you on the kinds of grants the Museum of the Rockies has received over the years and that is kind of—the salary you received, it is very informative.

You don't know what the basketball coaches and football coaches in Montana make?

Mr. HAGER. No, I really don't.

Mr. OWENS. Relative to the region, everything is relative, so some people say you can't compare what you pay people back east and in California with what you pay in Montana, but what do your football and basketball coaches get in Montana? You don't have to answer that, but I think we will think about it.

Ms. FORBES. I make \$38,000 a year, and that I guess throughout the region, it is low compared to institutions of like size because I happen to know what those salaries are, too, but when I look at some of the curators, and there are very few curators outside of my own art museum in this state, curators or directors who are working—you work 60-hour weeks in this job. You just expect to.

They in the smaller institutions are making less than a half-time staff person in my institution is making because I think salaries are essential to attract good people, so the salaries are really very low here.

Mr. OWENS. Especially for a monumental undertaking of the kind you enumerated with respect to the Corcoran Gallery, what you are bringing out, how much staff do you have who helped you with that?

Ms. FORBES. Well, I have a staff now of full time, and that includes everybody, of 12, but on the professional staff I have four. I would like to say that three of the staff have been to the Corcoran working with their staff, and I have had numerous comments from the Corcoran staff saying, "Your people are fantastic. We can't believe the quality of people who are coming back here to work with us", because I am trying to find really well trained people for my art museum. They can hold their heads up anywhere they go, so you pay a price for living in a beautiful place.

Mr. OWENS. Finally, in terms of convincing local and state decision-makers, budget decision-makers about the need for support, what is your comment on the statement made by one of our earlier witnesses that a New Mexico survey or study showed that for every dollar put into the arts, museums, \$8,000 in income was generated? Do you think that is a credible statement? Do you think that that makes sense?

Ms. FORBES. Definitely. There is quite an argument to be made for more support if it is real. It is kind of high, it seems to me, and I have seen a number of studies. I don't know about Mick, I wish I could tell you what the contrast is between that number and the ones I have seen. I don't remember, but I know because they have seen the arts are good for business, but they certainly are, but it is a push to get people to understand that.

I think a museum like Mick's, the one he has built here is going to attract an incredible number of people.

Art museums do not attract as large a group of people as a museum of that type, but they still are undoubtedly good for the economy. There is just no question about it.

Mr. HAGER. I have seen the New Mexico study before, and I would say that I think those numbers are a little high myself. I don't know what they are in the State of Montana, but I think there is a tremendous economic argument to be made as you—

Mr. OWENS. We did that. In New York our decision-makers bought the argument.

Mr. HAGER. Ours have not. As a matter of fact, I would say that Montana has in general been slow to realize that arts and cultural and educational institutions add a tremendous amount to the economy of the region.

Now I say that realizing that this is a struggling economy, and the legislature is trying to support these organizations, but I don't think that there is as widespread a recognition of the importance of these organizations to the economy of the state as there should be.

Mr. OWENS. Again, I think you ought to be congratulated on your Herculean and successful efforts. They are really impressive.

Thank you, Mr. Chairman.

Mr. WILLIAMS. Nita.

Ms. LOWEY. Thank you, Mr. Chairman.

I am particularly interested in the fact that Mrs. Forbes turned to you and said, "How did you do it?" I just wondered, is it the strength of your skills? Was it the strength of your persuasive personality? Was it the fact that you dared to dream big?

I was particularly interested in the variety of the grants because it is certainly a skill that I try to teach to all people who come to me looking for funds. Think about what money is out there and see how you can attach your grant needs to that proposal that is already there, such as the National Science Foundation.

I am also particularly interested because one of the former presenters, Mr. Hardin, said that when he went to these agencies or that when other groups go to the agencies, they don't get enough help in preparing the applications. Preparing grant applications is a major problem for some museums—particularly when you are a small museum. You had all those problems, but you somehow seemed to overcome all the obstacles.

What is your great message to all those museums out there, or is it just you?

Mr. HAGER. No. It is not me, and, in fact, the proof of it not being a one-person organization is that I walked out on the organization one month ago, and they did a beautiful job of dedication today. It is a very strong staff.

Ms. LOWEY. Did you plan it before you left?

Mr. HAGER. Well, they planned it before I left. We planned it together.

Let's go back to the early days of the Museum of the Rockies when I was wondering if we threw a party if anybody would come. When we had exhibit openings that were very poorly attended and when we had only 10,000 visitors a year, maybe. Those are maybe numbers because we didn't know. Nobody counted.

I think that when an organization sets as a goal the professionalism of itself, when you take a look at what it really takes to do the kind of job that you want, when you set as a goal to become a professional organization, then you begin to look at the reasons you got turned down for a grant. Instead of blaming the agency—and I want to tell you I am sick to death of the comments I have heard about people not being funded by IMS. There is a tendency if you don't get funded to turn around and blame the funding agency

rather than to take a look at your own weaknesses. I think that that has done a lot unfortunately.

But we would study those rejections carefully, study them and find out why, and we would go talk to the people or pick up the phone and find out why, and we would just do it again. There is a lot of diligence required in all this, but there is also a lot of, I think, dreaming big and scheming and just not taking no for an answer, just pushing forward with it.

I think it is also then, as you build your staff, you have to build those kinds of people into them. I am not the only one that wrote those grants. I wrote the IMS grants every year. It was very meaningful to me. I heard of the larger museums complaining to IMS because they didn't get funded, and the director of the museum in this particular one was a major national museum, flew down to Washington to find out why. That director hadn't even read the grant proposal he had sent off, and it was a very poorly written one. IMS gets blamed for that, or NEH gets blamed for that. So I think a lot of it has to do with self-examination and perseverance and creative thinking and gathering around you people like that. We have been able to do that, and I think everybody is able to do that.

I hope that these never become entitlement programs. I hope that you leave need out of the equation. I think that even small museums are capable of quality and professionalism, and I think large museums are not incapable of unprofessionalism and lack of quality. Quality is not a function of size. It is a function of attitude, and I would encourage the small museums to continue to push and, well—

Ms. LOWEY. We will just have to send you on the road in that traveling van that is going around the country that we hope we are going to be able to find funding for.

Clearly, I am very impressed with all the people I have had the privilege of meeting today, and I thank you. Certainly, Mr. Ennis, I think that your approach makes so much sense. It is one that I agree with 100 percent. We just have to sell those museums again, and you all touched on that today, as a critical part of our educational establishment. If we are going to preserve the history of our country and if we are going to educate our youngsters, what better place than in a museum?

Just as you had to figure out how you had to sell that grant to the funding sources, I think we have to sell the whole museum movement to our country as a key part of our educational establishment. If our President says, "Let's invest in education", we have to make sure he means invest in the arts and invest in our museums.

I want to thank you. I really appreciate having the opportunity to meet all of you, and I thank you.

Mr. WILLIAMS. I want to, as we close the hearing, remember to thank the two staff people that helped us with this hearing and two others that we have had in Montana the last couple of days, Ricardo Martinez and Rick Jerue.

We also have some visitors from Washington that I am going to ask to stand so that you can see them, and when you have questions after this hearing, they would be willing to stay all night to

answer those. We have the General Counsel of the National Endowment of the Humanities, Rex Arney. We have the Director of Congressional Relations for the National Endowment of the Arts, Rose DiNapoli. And we also have the Director of Congressional Relations for IMS, Lisa R. Binson.

We want to be sure and thank the president of this grand institution, this university, for hosting us here today and providing this room rent free, Bill Tietz. We thank you for being here. I would like to refer to Bill as "Mr. President", because I long in this decade to say "Mr. President" to someone with whom I agree.

Donna, you mentioned a legacy of rusting destroyer hulks or aircraft carrier hulks. Carol and I went to the Kennedy Center last Wednesday night to see the Harlem Dance Theater artists, and during the break, we walked out of that wonderful balcony-patio. You look out off the Potomac, and if you look back to the east you look at some of President Kennedy's quotes about that same issue, Donna, and paraphrasing one of them that is carved in those beautiful walls, Jack Kennedy says that, "I see an America that rewards excellence in its art as surely as it rewards excellence in enterprise, and an America that is respected around the world not only for the strength of its arms, but for the excellence of its humanity."

It is important business that you are all about. The three of us are delighted to be here in Montana to be about it with you

The hearing is adjourned.

[Whereupon, at 3:40 p.m., the subcommittee was adjourned subject to the call of the chair.]

